LAL DED IN MY VIEW

BIMLA RAINA

Translated from the Kashmiri by

Prof. R N KAUL

Lal Ded In My View

From the
Author

26/3/2010

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From the Happy Valley — A Flower Vase of English Verse

Lal Ded In My View

Bimla Raina

English rendering of
Bimla Raina's
Lal Ded Meri Dreshti Mein
by
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I renounce a study which overwhelms the
mind without illuminating it.
Voltaire

Blind ignorance does mislead us,
O ! wretched mortals,
Open your eyes.
Leonardo da Vinci

For the lovers of mystic lore

Translator's Note

Within a week of the receipt of a complimentary copy of *Lal Ded Meri Dreshti Mein* presented to me so graciously by Bimla Raina herself I wrote a review of the book. My review, being short, I felt, could not do justice to the epoch-making publication that I had so luckily come across. As I mentioned in my review, the book is a bombshell in the literary firmament of the subcontinent for it dismantles all that has been thought as correct with regard to the great mystic poetess of the fourteenth century from the happy valley of Kashmir, the abode of rishis, saints, sufis and mystics through its chequered history.

I had myself spent three years on research on the poetess but I committed the blunder of accepting as correct the versions of vaakh as I had found in Grierson, Temple, J L Kaul, and Nil Kanth Kotru. But I had realized that their translations were too literal and they had failed to catch the soul of the mystic poetess. This I attempted to rectify in my book *Kashmiri Mystic–Lalla Ded alias Lalla Arifa* published by S.Chand & Co., New Delhi in 1999. After reading Bimla Raina's book I felt guilty of not having gone to the root of the matter I had been exploring. My knowledge of the Kashmiri dialect being very limited I did not even think that the Kashmiri words had undergone an evolution since Lal Ded's time. This is what Bimla Raina has done most painstakingly. She has seen with her critical eye the original form of words used by Lal Ded when she spoke out her vaakh in spontaneous utterance, or most probably wrote them. But the vaakh having travelled through oral tradition for almost four centuries after her, a lot of distortions, interpolations, etc. crept in. The result was a completely distorted version, which was unfortunately accepted by the people being easy to understand and easier to remember for the uniquely melodious timbre of the vocabulary. Thus a wrong picture has arisen. And this false picture Bimla Raina has attempted to remove from the walls of our minds so that the correct and lasting image of the mystic poetess is installed in its place.

But Bimla Raina has inscribed the result of her intensely deep and minutely detailed research in Hindi. I feel it my duty to extend the frontiers of its reading public. Hence the humble attempt of presenting Bimla Raina's findings in English. I have stated elsewhere also that my attempt is that of a fool rushing in 'where angels fear to tread'. But what urges me to do so is the inspiring work of Bimla Raina as embodied in the book.

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(1)

वाख मानस कोल अकोल ना अते
छ़वपि मुद्रि अति ना प्रवीश
रजन द्यन शिव–शक्ति ना अते
म्वति यय कुंह तु सुय व्वपदीश।

To understand well what Lal Ded wanted to convey and what words were exactly used and what meanings they had, we must know the difference between vaakh *bhajan* भजन and vaakh *manas* मानस . Vaakh *bhajan* is sung aloud generally with an icon in front of us. Vaakh *manas* has nothing to do with speech. In fact tongue, throat and lips remain as if sealed. It is the inner chemistry of Om sound that becomes active after the awakening of the Kundalini which occurs after long practice of the Shaiva technique. Our inner self hears this unheard melody after we reach the fourth *chakra, anahath. Kal, akal* do not stand for an auspicious moment or the inauspicious one. The two words mean that during the spiritual stage attained, time loses its meaning, that is, the link with time is broken. The power to know the truth is attained and appropriate medium of speech comes handy spontaneously. This kind of practice is completely divorced from desiring something or uttering *mantras* before an image. Its import is subtle because it is the result of the inner yogic practice as prescribed by the Kashmir Shaivait philosophy. With still some residue left, the next stage is attainment of absolute bliss.

Meanings of some words given below will be helpful:

वाख मानस *vaak manas*: meditation done by the mind or self
कोल अकोल *kal akal*: good time, bad time

मुद्रि *mudri*: desire
प्रवीश *pravish*: reach
शिव शक्ति Shiv Shakti: solid form
म्वति यय कुंह *mauti yey konh*: if some residue is left
रजन ध्यन *rajan dyen*: night and day

English rendering:

In the unheard *Om mantra*
The bond of time is broken.
It is not attained by mere desire.
No worshipping an idol day and night gets us near it.
With some residue left
One can travel beyond the fourth *chakra*
And reach where things become clear.

(2)

अभ्यॉसी स्व विकॉसी लय व्वथो
गगनस सगुन म्यॅुल समस्त व़्राठा
समन्य् गोल तय उन्मन्य मोतो
योहय व्वपदीश छुय – बॅ–हठा।

Before Bimla Raina's comments are given, it is better to explain the meanings of words as traced by her to be the ones really meant by Lal Ded.

व्वथो *vothou*: to rise upwards; the hint is towards Kundalini
समन्य उन्मन्य *samani and utmani*: these are two stages between the *agya* चक्ररा: *chakra* and *saharara chakra*. Beyond these one enters the *sahasrara*
ह्टा *ba hatha*: through the hatha yoga
मोतो *moto*: Kashmiri word *mochev:* to be reduced to

स्वविकॉसी *Swavikasi*: by means of self-advancement
समस्त च्राठा *samast chratha*: to be one permanently.
यौहय *yohai*: this, like this

The vaakh, as almost all, is intextricably linked, even woven, with the working of man's self through the six *chakras* of the Kundalini by yogic exercise of breath control or internally reciting the Om *mantra*.

In the third line, the word is not *shunya* but *samani* which is linked with six *chakras* in its meaning. The *hath yogi*, after awakening the *Kundalini Shakti*, crosses the passage beyond six *chakras* and is on the threshold of the last one, but in between are *samana* and *unmana*. These are reduced to nothingness first. Hence *samani gol tai unmani moto*. Hence in the last line, *yehui vopdish chuy bo hatha*. This means: This is the practice of हठ *hath yoga.*

Rendering of the vaakh into English:

Raise your soul upwards [in terms of *Kundalini*]
By means of practice and self-advancement.
Rise beyond the *agya chakra* towards the *sahasrara*.
The whole merges into unity.
Samani will fade away and *unmani* reduced.
This is the practice of *hath yoga*.

(3)

लल ब्वद्धि आयस लोलु हुरे
छ़ांडान लोस्तुम द्यन किहो रात
वुछुम पण्डित पनुने गरे
सुय मे रोटमस न्यॅछत्र तु साथ।

Drayes means to go, to leave, but Lal Ded believes and preaches that search belongs to something within

Hence *ba drayes* should be *bhodhi ayes* which means 'I understood'. For *lol rey* it should be *lol hurey*. The meaning of *hurey* is to increase to excess. *Chandan loosum. loosum* is corrupted form of *losum* which means 'to continue in health', 'to be successful'. The meaning of the line should be 'my search grew in its dimensions day and night'. Similarly Pandit means the Supreme Deity. *Nakhetra* refers to *Nechetra*, the auspicious confluence of planets. *Ghar* means the body.

English rendering:

Due to increase in love for the divine
My wisdom dawned on me.
My life reached fulfilment night and day.
I found the Lord within myself.
This I accepted as the auspicious moment.

(4)

कुस डेंगि तु कुस ज़ागि
कुस सर्वत्र तेली
कुस हरस पूज़ि लागि
कुस परम पद मेली।

Dingi is not the word intended to be conveyed by Lal Ded for it means 'to sleep'. The real word is *dengi* which again is what *deenj* means—ball of thread wound round a central point. In meditation the devout concentrates on one point in his mind. *Vatri telun* means to become conscious of some pain, which continues to afflict a person. The word *vatri* suggests the Sanskrit word *vaktra* which suggests the figure of five-faced Shiva.

Hence the English rendering of Bimla Raina's restructured vaakh:

One who concentrates on the central point of his mind as in a ball of thread
One who remains alert
One who can bear pain infinite
One who worships Shiva
He alone can reach the highest bliss.

Meanings of words:

डींगि *dengi*: to concentrate on the central point as in a ball of thread
ज़ागि *jagi*: to be on the alert
सर्वत्र तॆलि *sarvatra teli*: to spread out everywhere
हर *har*: Shiv
परम *param*: supreme
पद *pad*: position

(5)

मन डेंगि तु अकुल ज़ागि
दॉन्ड़्यसर पंचवक्त्र येन्द्रियन तेली
सु प्वन्य हरस पूज़ि लागि
परम पद च़ेतन शिव मेली।

Dingi is really *dengi* and the meaning is ball of thread wound round a central point. Hence the implication is mind concentrated on one point. *Akol* is not to be associated with time but it means wisdom, knowledge. *Dandei* is actually *dandesar*, which in Kashmiri dialect means a mechanism to take water from a reservoir to another place as desired. Reference obviously is to take the nectar liquid to other parts of the body. During the awakening of the Kundalini, when our mind reaches the fifth chakra, voice is released and full awakening results. The nectar flows from the lake of love, spreads to the senses and purifies them in the process.

Meanings of some words used in the revised interpretation of the vaakh are given as under:

डेंडि सर *Dandesar*: mechanism devised to transport water from the pond or lake to other places
चेतन्या *Chaitanya*: chetna, knowledge, wisdom

English rendering:

The mind will focus on Om mantra;
Thus true knowledge will be born.
This nectar will reach the senses
Shiva will receive obeisance
And supreme bliss will be attained.

(6)

शिव गोर तय केशव पालनस
ब्रह्मा पयर्यन व्लस्य्स।
यूगी यूगु कलि प्रॅज़ जान्युस
कुसु दीव अथसवार प्यठ चाड्यस।

The words are not *Shivgur* but *Shiv goar* which mean *Shiva* who is all-pervading, is one who performs leela—that is one who gives shape or one who creates. *Palnas* therefore is really *palanhar*. *Payir* means *rikab* or spur which when pressed forces the horse to move fast. The word really is *payeren* which is associated with body metabolism. It therefore means the power which brings the various organs of the body into action. In the third line are used the words *par zanes* which mean to consider as strangers. The real word is *prazanavun*, which means to recognize. *Praz* means *chamak*. So the appropriate sense is to know. Again the word *palnas* (associated with horse as mistaken earlier) is *palna*, to help grow, to rear. In the last line there is reference to that supreme Deity, which is also called *Omkar* or *Param Brahma* or *Shiva* – used in the Vedic sense of the deity that protects and brings joy. Hence the word *chandes* should be changed to *chades*, because the former means to ride (horse metaphor in earlier editions) and the latter means 'to install'.

Some word meanings from the revised version of the vaakh:

वोलस्यस *volses*: to give movement, to inspire into action
प्रज़ ज़ान्यस *praz zanes*: will recognize
अथसवार *athsawar*: will ride on it
च्याड्यस *chades*: will help to rise

English rendering:

Shiv creates and *keshav* rears
Brahma will inspire body into action.
The *yogi* will recognize all this through *Sadhna*.
And know which deity he will install in his mind.

(7)

अनाहत क्ष ह स्वरूप शुन्यालय
यस नाव न वर्ण न गुथुर न रूप
अहं व्यमर्श नाद–बिन्दुय यस वोन
सुय दीव अथसवार प्यठ चाड्यस/खोतुस।

Khah-swarup (ख-स्परूप) of earlier versions should be *Kheh ha* (क्ष ह). The latter two belong to tantric vocabulary. These two letters represent that place where Shiva and Shakti become one. This place is *Lal* or *Lallat* where the tenth door is situated and crossing which the devout can reach the fifth chakra and even aspire to reach the *shunya chakra*. According to the Kundalini philosophy *anahat* is the fourth chakra. It is also called *anahad*, which is the unheard sound of Om. This is called *nad bindu*. *Aham vimarsh* means personal realization, self -knowledge. In the awakening of the Kundalini, the yogi's body gets as if galvanized with some mysterious energy and his or her eyes get some kind of special light. The realization of this is called *nad*. When this energy percolates to all the parts of the body, it is called *bindu*. Hence the words *nad bindu* represent the self-realization of the yogi. "*nad* gives the reflection of light; *bindu* is its concrete representation". [Hindi Sahitya Kosh]

Hence *Kha* of the first line should be *anahat khesh ha* (रुप्र द).

Meanings of some of the words follow:

क्ष-ह: from tantra *shastra,* denoting the half-woman form
शुन्यालय *shunigalay*: *sahasrara*
वर्ण *varan*: outer complexion, colour
गुथुर *guther*: caste or family
अहं विर्मश *aham vimarsh*: self-knowledge
नाद : *nad* : Shakti
बिन्दु *bindu*: awareness of Shiva's form
दीव *deev*: the essence of divinity
अथसवार *athsawar*: will be installed

English rendering of the revised version:

Beyond the *anahata chakra* lies the *sahasrara*.
It belongs to no colour or caste.
This is called self-realization or *nad bindu*.
It is there that the Lord will be installed.

(8)

यौव तुर च़ालि त्युथ अम्बर ह्यता
ख्युवद यौव गलि तमि आहार अन
च़्यता स्वपर व्यच़ारस प्यता
च़ेनता देहस व्वन्य क्याह वौन।

यव is यो of Sanskrit and it means यह or this. तुर does not go away but stays and is therefore unbearable. The fourth line of the vaakh is actually चेनता देहस व्वन्य क्याह वौन. This means: think a little as to what you feel now.

Meanings of some of the words used in the revised version:

अम्बर *amber*: clothes

ख्योद *kheud*: hunger

आहार *ahar*: food

च़्यता *cheta*: mind

स्वपर *swapar*: divine soul

Additional comments:

kanthkup is the hole or passage in the throat for letting wind and food in. Once a yogi is able to bring this opening under control, he or she can get rid of desire for food or for water. He or she can also control other sense perceptions like touch.

English translation of the revised version:

One should wear clothes in response to the season
One eats food to satisfy hunger.
Similarly the self can find appropriate time to see the Lord in it,
And he/she can realize what stage he/she has reached.

(9)

पवन पूरिथ युस अनि वगि
तस ब्ववि ना स्पर्श न ब्वछि न त्रेश
यि यस करुन अन्ति तगि
संसारस सुय ज़्यवि नेछ।

In *yoga* practice *pranayam* or breath control holds a special importance. It is this constant and correct practice that enables a yogi to control the passage in the throat—the passage for wind or food. The narrow gap allows air to move upward and food downward. There is at this place a wheel-shaped vein which is called fifth *chakra*. When full control of it is achieved through yogic practice, the devout can control the five senses—taste, sight, touch, smell and hearing. This helps the power of concentration on the *Parmatama* in the *yogi's* own self. In the fourth line अन्त is really अन्ति which means 'inside'.

Meanings of some of the words used in the revised version:

वगि अनुन *vagi anun*: to bring under control
अन्ति *anti*: from inside
ज़्यव *zevi*: will remain alive
नेछ *nech*: successful

English rendering of the revised version:

One who can control the aperture in the throat through yogic practice
He or she feels not hunger, nor thirst, nor touch (cold or hot)
One who can do it inside one's self
He or she can be successful in the world

(10)

अथोम ब्राँच़ रावि मन खर हबा
लूकि हुंज़ क्वंगु वॉर खेयी
तति कुस बा दॉरि थ्यर हबा
येतिननस कॉर तल पेयी।

In the earlier edition the words in the first line *atha maba* are *athom braench* (अष्ठोम ब्राँच़) in the revised version. In Kashmiri dialect we have the word *thamun* (to stop) and that which does not stay at one place is *athom* (अष्ठोम).

Hence the first line should be: *athom branch ravi man khar haba* (अथोम ब्राँच़ रावि मन खर हबा).

If the mind strays into illusions like a donkey in fields, it will eat away the saffron—precious knowledge—which is its own. The donkey is only a symbol. What is implied is that the mind has natural penchant to stray. Hence *atha maba travun khar ba* is actually *athom braench ravi man khar haba. Luk hanz* should be *luki hanz. tati kus ba darie thar ha ba* should be *tati kus ba dari ther haba. yeti manes kartal* should be *peyi yetinanas kar tal peyi.*

Meanings of words in the revised version are:

अथोम *athom*: that which does not stop

ब्राँच़ *braench*: uncertainty, doubt, illusion
दॉरि *dari*: to possess patience, courage
थ्यर *theur*: that which remains steady
क्वंगुवॉर *kongwar*: saffron field; here knowledge has been compared to saffron
लूकि हँज़ *looki hanz*: invaluable, in Kashmiri we have लूकरि.

English rendering of the recreated vaakh:

The mind is apt to be led astray by illusions
like a donkey going astray.
It destroys its own saffron-like knowledge.
Nobody's mind can remain steady
especially when one's head is low.

(11)

ज्ञानु मार्ग छय हू हवकु वॉर
दीज़्यस शम दमु क्रेयि पोन
लमान चॅक्रस पोश प्रानि क्रेयि दारि।
ख्यनु–ख्यनु म्वचि़ तु वॉरी छे़नि।

This vaakh is associated with *pranayama* practice in which *preshvas* (inhaling) and *nishvas* (exhaling) occur. *hu* (हू) is the sound that comes during inhaling of breath and *ha* occurs during exhaling of breath. The word *pone* (water) in the original is irrelevant. The word is actually *pon*, which means nail of wood. *Lama chakra* should be *laman chakras*. *kreyi var* should be replaced by *kreyi dari*. *var* is neither suitable nor vegetable yard (place). The word is really small earthen pot though here it means *ghat* or basis, foundation. Lal Ded means to say that the basis of self-knowledge is breath-control, the inhaling and exhaling practice. She says the practiser should as if fix a nail on the process by concentration, by constant practice (शम) *sham* or and holding breath

Meanings of some of the words:

दम *dam dari*: bargain
वॉरी छेनि *varie cheni*: to be released from the cycle of birth and death.
पोश *posh*: animal

English rendering of revised vaakh:

The base of attainment of knowledge
Is the practice of *pranayama*
Fix on this practice as if a nail
So that no time is lost.
The wheel of life gyrates like an animal
Going round and round (to get oil from grist).
A continuous practice can liberate one from cycle of birth.

(12)

लल ब्व च़ायस स्वमन भूर्‌ भुवस
वुछुम शिव शक्त मीलिथ स्वः
तत्‌ लय कॅरुम अमर्‌यतु सारस
ज़िन्दु देह मरस तु कॅहर्‌यम क्या।

This vaakh is based on *gayetri mantra – om bhu bhava*...

The first line *Lal ... baras* is actually *Lal ba chayesswa man bhoor bhuvas*.

The second line *vuchum shiva…   vah* is actually *vuchum shiv shakt meelith swah.*

The third line *tati lai……saras* is in reality *tat lai karam amrit saras.*

The fourth line *zindai maras ……………kya* should be *zinda dheh maras kohrem kya.*

Lal (ललाट) is the forehead. The position where the half – woman form of Shiva - Shakti is stationed is called Lal. It is also called the *kamkala* form. Here Shiva rests in the form of Kali. It is here that Shiva and Shakti merge into one. Then it is called Kaleem.

Now the meanings of the words as they appear in the revised form of the vaakh:

भूलोक *bhuloke*: the earth
भूवरलोक *bhuvarlok*: cosmos
स्वा: *swah*: the abode of the gods
तत *tat*: that or brahama as in Vedas
अमरत सारस *amrit saras*: the nectar, or essence, called release
कॅहर्‌यम *kahreim*: horrible fear, death

When a devout reaches this stage, i.e. tastes the divine drink, he can know what death is like, though he may be alive for all practical purposes. When one gets the feeling of release from the cycle of birth and death, one has no fear of death whatsoever.

English rendering:

I came to the cosmos from the earth
And reaching heaven or supreme bliss
I saw Shiva and Shakti as one
Merging with Brahma I got the feeling of release from life's cycle
I drank the drink divine
Why should I be afraid of death?

(13)

अछ़्यन आयि तु गछ़नु गछ़े
पकान गछ़े द्यन क्यौहो राथ
योव रायि आयि तुरीय गछ़ुन गछ़े
केंह नतु केंह नतु केंह हुतु क्यात।

achen means regular, continuous. Literal meaning of is 'when going away is fixed'. *pakan gache* should be *pakan gache* (it will go on). The phenomenon of man's birth here and passing away is something regular, continuous. *yorai ayi* is actually *yo rayi* (यो रायि) which means with the purpose. *turi* is *tureyi* or the fourth stage of life according to Vedant. In the fourth line there should be *kenh hut* (to offer something as sacrifice). Reference is to giving up physical or worldly pleasures.

Meanings of some words used in the revised version:

गछ न *gach na*	when one has to go (at the fixed time)
यो रायि *yo rayi*	with the purpose
हुत *hut*	to offer sacrifice
क्यात *kyat*	something

English rendering:

Every creature has to be born and has to go away
According to a regular pattern
This goes on day and night.
All are created with some purpose
They leave in the fourth stage of life.
One must know the mystery of all this
And for this the sacrifice of worldly pleasures is a must.

(14)

लल ब्व लाहॅसोस छ्वह हरान तु गारान
हलु मे कोरमस रसुनि तय
व्वछुन ह्योतमस तॉड्य डॉठमस बरन्यन
मे तु कल गनेयम ज़ोगमस तॅती।

In the old version (first line) the words *loosas* and *charan* are actually *luh sos* and *chou haran* respectively. लॅहसोस means full of heat (*agni*). Similarly, छवह means to stray here and there; हरान means to give up. रसना is a Sanskrit word which means the tongue, hence taste; व्वछुन *vochun* means to drink in one draught; डॉठमस means to unlock; ताडय डीठिमस is really तॉड्य डॅठमस which means to loosen or open the bolt (*toran*).

The import of the vaakh is centred round the word *rasni* रसनि. It hints towards drinking of *amrit* (nectar) at one draught during yogic process. Nectar obviously refers to the experience of bliss. The metaphor of tongue is used because to drink a liquid at one draught, one has to keep away the palate, the teeth, etc. Reference is naturally the arduous process of attaining bliss.

Meanings of some of those words that are used in the new version:

लॅहसोस: possessing heat
छ्वह-हरान: give up attachment, straying of the mind in pursuit of worldly pleasures
रसनि: the tongue
तॉड्य: break the bolt

हल: work with determination

English rendering:

I, Lal Ded, have embarked on this search
Through the yogic fire,
To drink the Bliss at one draught.
I have given up all worldly temptations
Broken all the bolts
To clear the way
I am determined to see Him.

(15)

ग्वरन वोनुनम कुनुय वखच़ुन
नेबरु दोपनम अन्दर अच़ुन
सुय गव ललि मे स्व वाख तु वखच़ुन
तवय ह्योतुम न–हंगय नच़ुन।

वच़ुन should be replaced by वखचुन or *vakchun* which means to repeat the same word or line again and again. वखनय of the Kashmiri dialect is of the same origin. The words नंगय नचुन *nangai nachun* of the last line of the vaakh have been the cause of misinterpretations and have made current the false idea of Lal Ded wandering naked, even to the extent of drawing portraits of her moving about like a nude mad woman. Nothing is farther from the truth. Had the interpreters (some of them very knowledgeable) probed into the root, they would have discovered that the real words are न हंगय (*na hanga*).

Parmanand uses the words हंग आख द्रोपदी नंग रछ्थस in which हंग means to seek help. Now न हंग should mean doing a thing without help or companion or some other means. During marriages Kashmiri Panditanis use the word *hange* during वनवुन : हंग हय नोव... When Lal Ded receives the *guruupdesh* and sees the light inside after leaving behind the outside world, she feels ecstatic and feels like dancing without any companion or without the meditation paraphernalia (this, for Lal Ded, is really redundant).

Meanings of some words follow:

स्व वाख: that word or message given at the right time, opportune time.
न हंगय: without any helper

English rendering:

My *guru* whispered the word
Leave the outside and seek Him within.
This for me proved the inspired advice
I leapt for joy in ecstasy
And without anybody's aid.

(16)

व्यथ् रॅन्य् अर्चुन सखर
अथे–अलु पल व्खुर ह्यथ
योद वनय ज़ानख परमुपद अख्यर
यि–ख्यर–अख्यर हुय शेखर ह्यथ।

रण्या must be substituted by रॅन्य because रण्या (Shiva) cannot figure in the context हे रानी, हे देवी रण. Last word सखर of the line can mean to prepare or it can be the word शेखर

shiro bhushen - or *sheshi shekher* whose head-ornament is the crescent; hence it can mean Shiva. The lady is asked to get up and prepare for the worship of the Lord. To work as a housewife and perform all the household chores is the real worship of the one who is deathless and who alone keeps going this mortal world.

To understand the last line, the following words and their given meanings will help:

क्षर (Sanskrit) : that which dies, the world that does not last
अक्षर: that which does not perish, *atma*
अरचुन *archum*: to pray, to worship
अलुपलु व्वखुर: the objects used by a housewife
परमपद *parampad*: the high place, or position or salvation
अख्यर: everlasting
ख्यर: perishable, the body
शेखर shirobhushan: Shiva

English rendering of the revised vaakh:

Lady, rise and prepare to worship Him
Even while you are busy with household chores
Take all things with you
You will realize thus that it is He
Who is Himself endless
And keeps this perishable world going.

(17)

नाबुद्य बॉरस अटुगंड ड्यौल गोम
देह–काड हौल गोम ह्यकु कॅहियो
ग्वरु सुन्द वौन न युन रावन त्यौल प्योम
पहलि रौस ख्यौल गोम हकि कुहियो।

In the accepted vaakh the word वनुन *vanun* in the third line is really वोन न युन *von na yun*. It is obvious that the message or word of the guru cannot cause intense pain. Guru's word is like light that guides one in this life and beyond. In the fourth line *hek* (हयक) should be replaced by *haki* (हकि). Since mention is made of shepherd and his herd the words *hake kahiyo* हकि कुहियो mean : 'who will call?'

Meanings of some of the words in the version are as below:

नाबद्य बॉर nabad bar: a burden of sweet things or प्रेम रस in the spiritual sense i.e., the moment when one meets the beloved Lord
अटु *ata*: shoulder
गंड *gand*: rope tie
देह काड *deh kaal*: the sense perceptions and other organs of the body
कुहियो: in what manner
हकि *haki*: to call
कुहियो *kahiyo*: who, कौन

English rendering of the revised vaakh:

I began to loosen my grip on the candy sweet spiritual burden
Also, as a result, on my physical powers too
My neck as if bent double
Not to know my guru's word turned excruciatingly painful
I felt like a herd without a shepherd.

(18)

छ़ाँडान लॅह अछ़ुस पॉन्यु पानस
छ़ेपिथ ज्ञानस वोतुम ना क्यूंच़
लय कॉरमस तु वॉचुस ऑल्यु थानस
बारि बोर बान् तु चववुन नु कूँह।

The word लूसस of the first line of the old version is actually लॅह - अॅछ़ुस *lah achis,* which means harmed by fire. It means rendered weak due to attachment to worldly temptations. In Kashmiri dialect ओछ़ *och* stands for becoming weak. She is in search of the essence of divinity inside her own self, having become frustrated due to temptations flesh is heir to.

In the second line कँछ *kunch* is really क्यूँच *kuinch* which means 'even a little'. The words बॅर्य बॅर्य *bari-bari* in the fourth line should be बारि बोर *bari bor*.This means 'the load is on one's own shoulders'. This is the pot containing nectar (awareness of the divine) which very few know how to drink—or nobody possesses the yogic power wherewithal to reach this stage.

The meanings of some words in the revised vaakh are given below:

क्यूँच *Kuinch*: not even a small quantity
ऑल्य थानस *aeli thanas*: ओल (Kashmiri) is the root word, *thamas* means *sthanas* (place). The words refer to the essential knowledge or awareness
कुँह: anybody
लॅह अछ़ुस lah achas: weak due to fire
ओछ़ *och*: weak

English rendering of the revised version:

Worldly attachments rendered me weak as if touched by fire
Hence I could not reach the essence of divinity even a whit
Who can drink the divine drink
If the vessel containing it is on one's shoulders?

(19)

सॅहज़स शम तु दम नो गछे
यछॅनु प्रावख मुक्ती द्वार
सलिलस लवण जऩ मीलिथ गछे
तौव नो छु द्वर्लभ सॅहज़ु व्यच़ार।

In the second line of the old version, the word यिछिनो *yechino* should be यछॅनु *yechno* which means by desiring strongly and earnestly. The line therefore means 'when desire will turn to strong intention, the door of salvation will open itself.' The fourth line of the old form 'तोति छुई...व्यच़ार' should be 'तौव नो छु... व्यच़ार'. Thus, when man's mind shows determination, it is not difficult to reach the goal which is knowing Him; the question of unattainable or difficult does not arise.

Meanings of words in the new vaakh:

सॅहज़ *sahaz*: intuitive awareness
सॅहज़ योग *sahaz yog*: to see the truth through divine inspiration on इर्फान *Irphan*
शम *sham*: freedom from all worldly affairs, self-control

दम *dam*: controlling of breath by *pranayama* or other means
सलिल *salil*: Sanskrit word meaning water
लवण Sanskrit *lavan*: salt
व्यच़ार: process, thought, path

English rendering of the revised vaakh:

In the yoga of intuition
When one's intention is strong
He /she need not work to give up wordly affairs
Or take recourse to breath control.
The door to Him will get opened
Self will merge with Him as salt with water.
To attain Him is not impossible

(20)

मूडो क्रय छय नु दॉरुन तु पॉरुन
मूडो क्रय छय नु रछिन्यु काय।
मूड़ो क्रय छय देह–सॅन्जु रावुन
सॅहज़ व्यच़ारुन छुय व्पदीश।

In the place of धारुन *dharun* and पारुन *parun* in the first line of the old version the words should be दॉरुन *darun* and पॉरुन *parun,* which mean to remain steady and to decorate respectively. In yoga of intuition सहज़ *sahaz,* one need not resort to rigidity and also one need not decorate oneself or indulge in wordly pleasures. Similarly the word सन्दारुन *sandarun* (meaning to attain recovery) is actually देह-सॅज़ रावुन *deh saz ravun.* The latter words mean to get rid of care for the body.

Words and their meanings are as under:

दॉरुन *darun*: be firm
पॉरुन *parun*: to decorate
काय *kai*: the body, physical being
देह *deh*: the body
रावुन *ravun*: to get detached
सॅहज़ु व्यचार *sahaz vechar*: the process of intuition

English rendering of the new version:

O unwise, real yoga is not rigidity
Nor is it making beautiful the self.
True yogic practice has nothing to do with saving the world.
Real yogic practice is getting rid of wordly attachment
This is what intuitional yoga teaches.

(21)

आयस वते, गॅयस नय वते
सुम नु स्वथे, मंज़ लोसि द्वह
चन्दस वुछिथ हार नु अते
नावु तारस दिम क्या बो।

In the second line of the currently accepted vaakh are the words सुमन स्वथि *suman sothi*, which do not exist in the Kashmiri dialect. The words should be सुम न स्वोथे *sum na swathe*, which mean neither bridge nor link between one bank and another. Reference is to the river or ocean of life or the world. हार (har) means cowrie or defeat. Here the former is meant.

Meanings of some words as in revised version:

सुम *sum*: bridge to cross a river
सोथ *soth*: Persian origin
बांद *bandh*: solid (earth, stones, etc.), embankment

English rendering of the new version:

I came one way,
right or wrong
I do not know
Nor did I return;
I stopped for the boat
To ferry me across the sea of cosmos
But lacking the wherewithal
I got stuck till the end of the day.

(22)

जान यी हा नाडिदल मनु रॅटिथ
च़ॅटिथ, वॅटिथ, कुटिथ क्लीश
ज़ान यी हा अदु अस्त रसायन गॅटिथ
शिव छुय किव इष्टो तु च़ेन व्यपदीश।

The first line of the old form of the vaakh is like this: ज़ानुहा नाडि दल मन रॅटिथ *zana ha nadidal man ratith*. Lal Ded wants us to understand the word ज़ान *zan*. We can possess knowledge if through the discipline of the mind we are able to keep under control the system of nerves in our body or the channels which help us to know, or to breathe, and to have power.

The third line is like this: ज़ान यी हा अदु अस्तु रसायण गटिथ *zain yee ha ada astu rasayen gatith* which means to taste *amrit* by slow sips through one's own wisdom or knowledge. To know objects, one must know the essence, which gives them existence. Nectar or *amrit* is the corollary of self-awareness.

Meanings of some of thewords:

ज़ान *zan*: awareness
नाडीदल *nadidal*: physical channels
च़ॅटिथ *chatith*: having broken (duality)
वॅटिथ *valith*: binding, the senses in the rope called the mind
कुटिथ *kutith*: having ground into powder
रसायण *rasayen*: the essence of objects, *amrit* or nectar
गटिथ *gatith*: to drink sip by sip
अस्तु *astu*: slowly
किव *kiv*: how, what sort of
किव इष्ठो *kiv ishto*: what kind of deity

English rendering:

Awareness will come after the mind controls the physical channels
Sever the thread of duality.
Bring in mind's vice the ten *indriyas*
Grind into powder the self
When you sip by drops the nectar of things
You will know true awareness
You will know what kind of deity
Lord Shiva is.

(23)

आयस ज़ि कमि दिशि कॉवु ज़ानोनुय
गछ्छु ज़ि कवु दिशि कमि सातु
अष्टदल कमल छु वासुवोनुय
छॅनिस फ्वकस कांछ नो सत्थ।

In the second line of the traditionally accepted vaakh the word कव *kav* is really कॉव *kav* which means to focus one's attention, to be conscious. In Kashmiri dialect there is the phrase कवस रोज़ुन (to be careful). This word becomes कॉव *kav* in its corrupted form. In the third line the words अन्तदाय लागिमय तते *antdai lagimai tate* are actually अष्टदल कमल छु वास वोनुय *ashtdal kamal chu vas vonuy*. This has connection with Kundalini. The *ashtdal kamal* is said to be situated behind in the middle between *manipur* and *swadishthan chakras*. In the fourth line instead of कांछ *kanch* or a small wooden stick, there should be काँछ *kanch* which means to desire. From this word has evolved कांछुन *kachun*. Again it is a corrupted form of the Sanskrit word कांक्षा or desire.

Meanings of some of the words:

दिशि: from which place
कॉवु: with alertness
सातु: time, occasion
अष्टदल: the louts called *ashtadal* is situated behind in the middle between the second and third *chakras* according to the Kundalini doctrine
वासवोनुय: one who resides

छनिस फ्वकस: mere inhaling and exhaling, just show or display
कांछ: to desire
सत: *paramsat*, the highest Truth

English rendering of the revised version:

Be sure from which place you come
Consciously know in which direction you go
The Lord's abode is in the eight-petalled louts seat
Between the second and third chakras.
Mere breathing in and out will not do.

(24)

मल व्वंदि गालुम / ज़ोलुम
जिगर मोरुम ।
तैलि लल नाव द्राम
येलि दॅल्य् त्रोवमस तॅती।

The fourth line of the old version येलि दॅल्य त्रॉव्यमस तती *yeli dalie travemus tati* deserves attention. The word ऑव्यमस is plural whereas a woman's gown or pheran of those times had only one skirt. Hence the actual form should be दॅल्य ओवमस तती *dali trovmus tati* which means 'I left in his own skirt' or I left everything to him or I surrendered my all to Him.

Meanings of some of the word from the revised vaakh are as follows:

व्वंदि: heart
जिगर मोरुम: to exercise control on the self

लल: *lalita* that has attained bliss

दॅल्य्: skirt

English rendering of the revised version:

I burnt away the dross of my heart
I got rid of all desires.
It is then that I received bliss.
I surrendered myself completely to Him.

(25)

ब्व वान गोल तय स्व प्रकाश आव ज़ुवने
च़ ओन्दुर गोल तय मोतुय च़्यथ
च़्यथ गोल तय केंह ति ना कुने
गॅयि भूर भुवः स्वः व्यसर्जित क्यथ।

In the so far accepted version the word बान (Sanskrit भान) which means the sun or light is not correct; the real word should be ब्व वान *bo van* which means मैं का बोथ *main ka bodh* or awareness of one's own being. भूभुर्व स्वः *bhubhav swah* are associated with the second, third and fourth words of *gayatri mantra,* भू लोक, स्व लोक, भुवह लोक, that is the earth, the cosmos and the Brahma world or the material world, the world of the gods and the world of eternal bliss.

The word ज़ून *zune* the moon of the second line should be replaced by ज़ुवने *zuvne* which means to come to life, revive. The word चन्द्र *chandra* moon, is actually चु ओन्दुर *chu andra* which means inner knowledge.

Meanings of some of the words:

ब्ववान *bovan*: the appearance or birth of one's own being or one's self, i.e., the ego
जुवन *juvan*: to spread by degrees, to come to life, revive
चु ओन्दर : inner awareness
मोतुय : Kashmiri *mochui* : has remained behind, what is left out
भूर : the earth
भुव: : the world beyond
स्व:: the world of bliss
विसर्जित *visarjit*: to get away, to spread out
क्यथ *kyeth*: how

English rendering of the new vaakh:

When ego is gone, the light begins to shine
When inner entity is left behind, only consciousness remains
When consciousness leaves, nothing is left.
All the three worlds—the earth, the cosmos and heaven
Get dissolved into nothingness.

(26)

आयस ति स्योदुय गछ ति स्योदुय
सेदिस होल मे कर्‌यम क्याह
बु तस ऑसुस अगस्य वेज़ुय
वेदिस तु वेन्दिस कॅस्यम क्याह।

In the third line of the old version the masculine gender is used whereas in the first two it is feminine gender. With the word तस् in the third line again, ब्योदुय *vyoduy* but वेज़य *vezey* is appropriate. Again the word आगरय should be अगर *agar* which means यदि.

The meanings of some words are:

वेज़य *vazay*: familiar, aware, conscious, known
ब्योद: known
ब्यंदुन: to desire
वेन्दिस: one who desires

English rendering of the revised vaakh:

I came with simple faith
And I shall go like that.
My honesty of purpose cannot be baulked by a crooked one.
If I was within this ken before
Nobody covetous can do me harm.

(27)

नाथा पाना ना पर ज़ोनुम
सदैव बूदुम ईको देह
च़ ब्व मे च़े म्युल नय ज़ोनुम
चु कुस ब्व कुस छु सन्देह।

Let us consider closely the first line of the old version. The word पर *par* means that which is different, separate from us. So it can mean different or separate from Brahma. नापान *napan* again is wrong; the word पान *pan* is correct. The line should be नाथा पाना ना पर ज़ोनुम *natha pana* *na par zonum*. In the second line सदाय *sadai* should be सदैव *sadaiv* which means always.

Meanings of some of the words of the new version are:

नाथा *natha*: the Lord, God
पर *par*: separate
सदैव *sadaiv*: always
बूदुम *budhum*: to know
सन्देह *sandeh*: doubt, uncertainty
ईको, Sanskrit एकम: sole, one only
देह *deh*: the body

English rendering:

The Lord and my own being are not separate.
For me the two are one.
How can I distinguish between
He is me, I am He?
That would be harbouring a doubt.

(28)

यिमय शे च़े तिमय शे मे
शेयमि अगोला च़ँ ब्यन तॉटिथ
य्वहोय ब्यन भीद च़े तु मे
चु शन सॉमी ब्व शेयि मुशिस।

Scholars have made reference to the following six virtues or powers of the Divine. He is impersonal, all-active, all-virtuous, all-perfect, omnipresent, all-pervading. The powers possessed by a living creature or man are illusion, art, knowledge, love, time-sense and code of conduct.

Lal Ded hints at another group of six. These are the six *chakras* according to *Trika* or Kashmir Shaivite philosophy – from *muldhara* to *agya chakra.* Man is trapped in six vices or negative traits, these being lust, anger, greed, illusion, attachment and pride. The difference between the six of the Lord and the six of the mystic-poetess Lal Ded is that the Lord can cross the six *chakras* and go beyond the seventh, that is, *shunya,* and be free, always beyond any *bandan* or tie whereas man is trapped in the six vices.

Let us now examine the old version. In the second line we have the words श्याम गला *shyam gala,* which actually do not exist. The words should be शेयमि अगोला *shemi agola.* द्यन should be ब्योन which means different. Similarly the word तॉटिस *tatis* is wrong; it should be ताटिथ *tatith.* It has nothing to do with प्यारा beloved.

Meanings of some words in the revised vaakh are:

श्यमि छटे: sixth
अगोल: which does not melt
ब्यन: difference
ताटिथ (*tatith*): to understand
भीद *bhid*: difference
सॉमी: Lord, master
मुशिस (*mushis*): to snatch, to rob

English rendering of the revised version:

You have six powers
I too have six traits.

You are however different from beyond the sixth *chakra*.
You are the master of the six
I am slave to the six vices.

(29)

यथ सरस सरषफ़ फोल ना वेपी/वेच़ी
तथ सरस सकल पोन्यु चन
मृग सृगाल गंडु ज़ालु हॅस्ती
ज़्यन नु ज़्यन तु तोतुय प्यन।

In the first line of the old vaakh use has been made of सर फोल *sar phol* which is wrong. Stein and Bhaskar Razdan use the words सरषफ फोल *sarshaf phol* which is correct. These words are used for an extremely small grain of oilseed. In the second line we have सकली *sakli* which really should be सकल *sakal*. It is associated with *sankalap* (Sanskrit) which is used for a person whose mind is trapped in worldly affairs. If the mind is without *sankalp*, it is spiritually free. The word गांडय should actually be ग्रॅण्डु which in Kashmiri stands for a big, rich or powerful person. The words ग्रॅण्ड ज़ल हस्ती are really गंड ज़ाल हस्ती *ganda zal hasti*, meaning to trap in a knot, a tie. *zal* is chain or trap of steel used to trap an animal like an elephant.

Meanings of words are given as under:

सरषफ फोल: a grain of oilseed
व्यचुन, व्यचान: to understand, to accept

ज़ालु हस्ती *zal hasti*: a net made of steel wires
सर *sar*: small lake or pond
ज़्यन नु ज़्यन *zen nazen*: at one's coming into life
वेपी: to get merged
सकल *sakal*: man who gets entangled in worldly bonds

English rendering:

Even from a pond in which a grain of oilseed can be contained
Through yoga even creatures trapped in worldly bonds
—the deer, the jackal, the elephant in a steel net—
Can drink the water called nectar
Immediately after their birth.

(30)

त्रैयि न्यंगि सारन शरीर सारस
अकि न्यंगि सारस अर्शस जाय
हुरम्वखु कोंसर अख सुम सरस
सत् न्यंगि सारस शुन्याकार।

The word सराह *sarah* in the first line of the traditionally accepted vaakh should really be सरन *saran* which means to search. The word सर *sar* is actually शरीर *shareer*. The words therefore should be सारन शरीर *saran shareer* which means to probe into the body. In the second line अक न्यंगि सरस *ake neingi saras* should be अक न्यंगि सारस *ak neingi saras* which means to search once.

Lal Ded says that she searched the body three times, the hint being towards स्थूल, सूक्ष्म, अति सूक्ष्म *sthool, sookshem, atisookshem* or fine, subtle, supersubtle

Harmukh is situated in the north of the Kashmir valley, while Kausarnag in the south—these are famous lakes surrounded by mountain glaciers. Reference is to the *chakra* philosophy of Trika or Kashmir Shaivism—*muladhar* at the bottom and *sahasrar* in the forehead. These are inside the body with an invisible सुम *sum* or bridge connecting the two. It is beyond these six *chakras* that the devout reaches Bliss. Hence in the last line सर is सार meaning essence. The reality is perceived only after crossing the *chakras* through meditation in line with yogic practice.

Meanings of the words of the new version:

न्यंगि *neing*: time

सारन *saran*: to search

अरश *arash* Arabic, *almi bata*: the sky, the abode of bliss

हरमुख and कोंसर have already been explained: mountain lakes in the north and south of Kashmir respectively

शुन्याकार *shunyakar*: the stage reached after crossing the *chakras,* the place of void, the bliss where all else gets dissolved

सुम *sum*: bridge

पर *par*: Shiva

अपर *apar*: Shakti, Parvati

परापर *parapar*: Shiv-Shakti

English rendering of the revised version:

Thrice probed into the body
Once I reached the highest point in the sky
From the muladhar *chakra* to the *sarasara*
Like Harmukh to Kaunsar lakes
And the third time I reached
The subtle thing in the *shunyakar chakra.*

(31)

दमुहाह दोमुमस दमन हाले
प्रज़ल्योम दीफ तु ननेयम ज़ाथ
अन्दर्युम प्रकाश न्यबर छ़ोटुम
गथि रोटुम तु कॅरमस थफ।

The blacksmith blows into an iron tube in order to provoke the fire into greater flame and heat. This instrument is called दमन हाल *daman hal* in Kashmiri. Inside the human body also there is a kind of tube through which we inhale and exhale. Breathing in activates the physical system, especially during *pranayama*. This system works like a दमन हाल *damanhal*, the blacksmith's instrument. Both Prof. Jai Lal Kaul and Prof. Nand Lal Kaul Talib have rejected दमन हाल *daman hal* and replaced it by दम दम *dama dama* which means 'in slow motion'. The first line in the old version is not दमहा दोमुमस दमन हाले *dama dama kormus daman aye* but *dam ha domumas daman hale*. During *pranayama*, three stages of breathing are recognized—intake, stop breath for some time and breathing out. Lal Ded says that the breathing tube works like *daman hal*. She stopped breath for a while so that the impact percolated to all parts. दमुन *damun* is a Kashmiri word which means to activate. It is from this word that दमुन *damun* is formed. By दम दोमुमस *dam domumus* Lal Ded means that she let her wind-pipe work like the blacksmith's iron-tube in order to activate the system through *pranayama*. Hence *daman aye* must be replaced by दमन हाले *daman hale*. In the fourth line the word गटि *gati* is also inappropriate. It is actually गथि *gathi*. In Kashmiri we have the words *gath karin* which mean to know the truth by controlling pace or speed during *pranayam*. *Pranayam* is an important part of *asht yoga*. One who is engaged in *yoga* practice must unavoidably pass through the *pranayama* process. It is in the *chakra* of the नाभिमण्डल *nabimandal* that there is situated a bigger *chakra* of twelve circles. It is here that the yogi can control his life's direction whether he lives the life of senses or of pure virtues. It is to this that Lal Ded refers when she says she has stopped breath for a moment.

The meanings of the words of the revised version are:

दमाह *damah*: inhaling process
दोमुमस *domumas*: breathe in to reach the कुम्भक *kumbak* stage where it can be stopped
दमन हाले *daman hale*: The blacksmith's instrument used to increase the flame by pushing wind into it by the mouth. Reference is to sound-control through *pranayama*
गथि *gathi*: an ongoing process

English rendering of the revised version:

As the blacksmith does through his steel tube
So did I through *pranayama* reach the central wheel near the *nabi* region
There I saw the light and the truth
Inner light I allowed out
This process helped me seize the truth.

(32)

क्या करु पांच़न, दहन तु काहन
व्वह अख्युन यथ लेजि यिम कॅरिथ गॅय
सॉरी समतुहन अॅथ्य् रज़ि लमुहन
अदु क्याज़ि रावि हे कोहन गाव।

In the second line of the old version is used the word वोखशुन *vokhshun* which literally means to take out the cooked grain one by one from a pot by hand or by a tool to render it empty. In the first line पाँच or five stands for five temptations – lust, anger, greed, desire and pride. दस or *ten* stands for ten nerves associated with tantric yoga. ग्यारह *gyarah* or eleven stands for five sense perceptions, five working organs and the mind. What all these will remove from the pot, that is, our body, it is difficult to know. Hence in place of वोखशुन *vokhshun* the correct word is व्वह आख्युन *voh akhyun*. *Voh* means to go on increasing in heat; अख्युन has negative implication and means to perish. In the third line is the word समहन meaning to get together; the better word is समतहन *samtahan*, that is, working in unity.

The meanings of some of the words are:

पाँच़ *panch*: kam, krodh, lobh, moh, ahankar
दाह *dah*: ten nadees
व्वह: to increase in strength constantly
अख्युन *akhyun*: destruction, thought, idea
रज़ि: rope
कोहन *kohan*: on mountains or hills

The word is not कहन *kahan* but कोहन along hills.

English rendering of the revised version:

The five vices, the ten nerves,
Five sense perceptions, five functional organs and my mind.
All these have rendered the pot – my body – empty or powerless.
And all have betrayed me.

Had all worked in unison,
The cow would not have strayed into the hill.

(33)

आच़ार हू अंज़नि हुन्द गोम कनन
न दॅर्‌य छिव तय हेह ह्यौव मा।
ती बूज़ त्रुक्यव तिम रूद्य वनन
च़ेनुन छुवु तु च़ीनिव बा।

The words आँचार हाँज़नि *anchar hazini* in the accepted version, are really आचार हू अंज़नि *achar hu anzani* and the word नदरू *nadru* meaning the lotus stem meaning is actually न दॅार *na dar* meaning not strong or powerless. There can be no reference to the lake *ancharn* or to the woman selling lotus stem as a vegetable. Would Lal Ded – one who was a devout of very high attainment – talk of such petty things? Reference is to आच़ार *sahaz budhi* or intuition. हू-अंज़नि or हू हंसनी *hu hasni* is the sound which is the result of inhaling and exhaling, that is, breath-control through *pranayama*. Lal Ded means to say that her own voice from her self-knowledge echoed in her ears. Similarly the words हेयिव मा *heyew ma* (will you buy?) are really हेह ह्यीव *hey heuy* meaning do not get vexed unnecessarily.

Meanings of words in the revised edition are:

आच़ार *achar sahaz*: knowledge, awareness, code of conduct
व्यच़ार: to think, to meditate
हू-अंज़नि हू हँसनी *hu hasni*: the echo of the sound resounding from inside

त्रुक्य *truki:* wise, careful, alert, sharp
च़ेनुन *chenun:* to recognize

English rendering of the new version:

I heard the echo of my intuition sound;
If you are powerless do not waste your breath.
The wise heeded the message, took to forest for *sadhna.*
If you have wisdom, recognize the Truth.

(34)

आच़ारु ब्यच़ारु नु व्यच़ार वोनुन
प्राण छु रूह हुहन हेह ह्योव मा।
प्राणस बॅज़िथ मज़ा चुहुन
न दॅर्‌य छिवु तय हेह ह्योय मा।

The words आँचारय बिचॉरय *anchar bichar* in the first line of the old vaakh are actually आचार व्यचार *achar vechar na* which mean 'not without proper thinking'. In the second line the word प्राण *pran* is used in reference to breathing practice. रवहन *rohan* is really रूह *ruh,* or *atma* soul. Similarly प्राण *pran* or onion is irrelevant. हेयिव *heyew* meaning buy is really हेह ह्योव *heh heuh* meaning to get upset. Similarly नदुर *nadur* which means lotus stem is really न दॅर्‌य *na dar* which means not to get vexed.

Meanings of words of revised version:

आच़ार *achar, veehar*: wisdom, power to think
व्यच़ार *veehar*: what deserves consideration
प्राण *pran:* the breathing process

रूह हुहन *ruh huhan*: the soul that controls breathing process
हेह ह्योव मा *he heuh ma*: do not get disturbed
प्राण बॅज़ित *pran bazit*: to exercise breathing discipline though *pranayama*
न दॅर्य *nadear*: unsteady, powerless

English rendering of the revised version:

What I said was not spoken without thought
Used my intuitive wisdom
The soul is linked with breath-control
You need not worry.
Control your breathing through yogic *pranayam*
Enjoy the bliss, though you may be helpless.

(35)

दीववटा देहवर वटा
प्यठु ब्वनु छुय इको वाठ
पूज़ क्वसु करख ह्युत बा हठा
कर मनस तु पवनस संगाठ।

Let us examine the vaakh as accepted traditionally. In the first line are the words दिवुर वटा *divur vata*. दिवुर is a place in the south of Kashmir where a special kind of stone called *divar* stone is found. वट *vat* is Sanskrit वटी *vati* which means a solid round stone. The words are not दिवुर वटा *divar vata* but देहवर वटा *dehvar vata* which mean physical form like a stone. दीववटा means the invisible form of the Lord. The two are one because inside us is the same concept of the Lord being in everything. In each atom exists the one and only one Truth, that is the Lord.

In the second line is प्यठ ब्वन *peth bon* meaning the high and low, the sky and the earth—everywhere one eternal शक्ति or power, energy prevails. Of the third line हूट बटा *hoot batha* are wrong. The correct words are ह्यत बाहठा *heut batha* meaning to get involved in *samadhi* with a firm determination.

Meanings of some words of the revised version are:

वट *vat*: round stone
दीव वटा *deev vatha*: the icon (solid) of a god
देहवर वट *dehvar vat*: the body like a stone form
संगाठ *sangath* (Kashmiri): to become united, to join
ह्यतु बा हठा *heut ba hatha*: be of firm determination or intention

English rendering of the revised vaakh:

Whether stone image or the abstract image
The Divine is one, He is in every atom
It matters not what form your *sadhna* takes.
Join into one, your mind and *pranayam.*
Reality will be seen.

(36)

तुरि सलिल खॊतय तुरे
हमि तुर गॅय ब्यन–अब्यन विमर्शा
चेतन नाउ खु बाति सर्व सॊमि
शिवमय च़राच़र ज़ग पश्य।

Water, steam and ice—all the three are different forms of one substance, that is, water. The three forms occur due to differences in temperature, which again depends upon the rays of the sun. Similarly the universe has innumerable forms of creatures and objects. It is when awareness (like the sun's rays) of the soul takes place that the essential sameness of all things in the universe becomes perceptible.

In the second line of the original, in place of हिम त्रै गय *him trai gai* there should be हमि तुर गॅय *him tar gai*. In the third line in place of सब सॉमि *sab sami* there should be सर्व सोमि *sarva sami*. When the light of awareness appears after spiritual awakening, all things are reduced to the same level and the mental separateness of things disappears. In the last line the word पशा *pasha* is unsuitable. The word should be पश्य *pashei* meaning to see.

Word meanings:

सलिल: salil-water
अब्यन abean: union
विमर्श *vimarsh*: thought, Shiv
च़राच़र charachar: stationary and moving world
बाति *bati*: to be seen fully
पश्य *pashi*: to see
चेतन रव *chetan rav*: the ray of awareness. Awareness is like the rays of the sun which help to see things
खोतय *khotai*: excessive

Comments : The entire creation is but the game of illusion played by Shiva. When the light of awareness expands and spreads, Creation moves towards development at a quick speed. All objects merge into that Creation. The diverse merge into unity and unity exhibits diversity.

English rendering of the new version:

Change in temperature makes water
Assume different forms

Though essentially it is One.
Similarly when the light of awakening dawns inside
The diverse becomes one.
And one gets dissolved in it—all that is diverse.
The whole universe appears an illusion
A game played by Shiva.

(37)

हचिवि हांरिजि पेच़्युव कान गोम
अबोदि छ़्यन प्योम यथ रासध्वन्ये।
मंज़ बाग बाज़रस कुल्फ़ु रोस वान गोम
तिथु रॉस्य प्राण गोम कुसु म्वल ज़ाने।

In the second line of the old version is the word राज़दाने *razdane* meaning capital of a country, but the correct word is रस ध्वनि *ras dhoni* or रासध्वनि *rasdhoni* meaning the रहस्य or secret of the joy in attaining the Supreme Truth. Her Guru had told Lal Ded that inside one's body lies hidden the invaluable message. Again in the fourth line the words तीर्थ रोस *tirath ros* have no relevance to the real context. These words are तिथु रॉस्य *tith raes* which means it perished or got lost like that, it disappeared in that manner. In the fourth line are the words कुस मालि ज़ाने *kus male zane* which mean O dear, who can understand or know? The words should actually be कुसु म्वल ज़ाने *kus mol zane* which means who can know its true value—nobody can.

Meanings of words of the new version are:

हारिंज़ि *harize*: the bow

प्यॅच़ *peich*: a reed

कान *kan*: arrow
अबोदि *abadi*: without wisdom
रास ध्वनि *ras dhoni*: the sound of secret bliss
तिथु *titha*: like that, in that manner
रॉस्य *raes*: to perish inwardly, to become invisible
म्वल *mol*: price

English rendering of the new version:

I am disconsolate, unwise,
On the wooden bow I have put a reed for an arrow.
Due to ignorance,
My supreme bliss got amiss.
I felt like a shop left unlocked in the open market.
The body inner thing got lost
None can gauge its worth.

(38)

अव्यच़ॉर्‌य पोथ्यन छी हा मालि परान
यिथु तोतु परान 'राम' पंजुरस।
पर पर करान ज़ल द्यानि मन्दान
बड्‌योख तिमनुय अहंभाव ।।
गीता परान तु हीथा लबान
पॅरमु गीता तु पॉरान छस

The word अव्यस्तॉरी *avastari* of the first line in the old version should be substituted by अव्यच़ॉरी *aviachari* which means ignorant, without discernment. Also ज़ल दव *zal dav* of the third line should be जल द्यानि *jal dyani*. In the fourth line the words [illegible] *paran chas* should be replaced by पॉरान छस *paran chas* meaning am decorating.

Meanings of words the new version:

अव्यचॉरी *avachari*: one who cannot think properly, unwise
पोथी *pothi*: book, scripture
ज़ल *zal*: water
पॉरान *paeran*: to decorate, adorn
अहंभाव *ahambhav*: pride

English rendering of the revised version:

The unwise read the scriptures
As does a parrot repeat Ram in its cage.
It is like churning water to get butter
It only adds to their pride.
I too foolishly adorn myself by reading the Geeta.
(Without acting on its ideals.)

(39)

पोत ज़ूनि वॅथित मन ब्वद नोवुम
दग ललु नॉवुम दयि सुँज़ि प्रेये ।
लोल लयु करान लाल वुज़ुनोवुम
मिलुविथ मनु प्राण श्रोच़्योम देह।

The time the moon sets in the morning is considered the most appropriate time for meditation. This is the time when the devout galvanizes his power of knowing the essence of things. This time is also called अमृत वेला *amrit vela*. For the words बोल नोवुम *bol novum* there should be the words मन ब्वद नोवुम *man bodnovum* which mean made my mind and understanding pure; purified them and made them steady. Again, in the third line the words

लॅल्य लॅल्य *lali lali* meaning just in sport or slowly, are wrong; the correct words are लोल लयि करान *lol layi karan* meaning expressing love, with great excitement. दहे *dahei* is actually देह *deh* or body.

Meanings of words of the revised form:

पोत ज़ूनि *pot zooni*: last moments of the night when the moon sets or fades away
प्रये *preyi*: with love, persuasion
लोल लयु करान *lol layi karan*: to offer one's love during meditation
लाल वुज़नोवम *lal vuznovum*: awakened my consciousness inside me
श्रोच़्योम *shrocheoum*: it got purified
देह *deh*: body, life

English rendering of revised vaakh:

At the time when the moon set
Through *sadhna* I cleansed my mind and consciousness.
I underwent pain of devotional love.
I made strong my inner self
And the body got rid of dross.

(40)

यि क्या ऑसिथ यि क्यॅुथ रंग गोम
चंग गोम च़ॅटिथ हुतु हुतुनि दगे ।
सारिनुय पदन कुनुय वखुन गोम
लल मे त्राग गोम लगु कमि शाठय।

No two scholars have agreed as to a possible interpretation of this vaakh. Of the words हुद हुद *hud hud* in the second line of the vaakh, it is suggested that these be substituted by हुत हुतनि दगे हुत हुत *hut hut* is associated with fast beatings of the heart. These two words also mean to tremble due to some intense anxiety when the heart begins to beat fast. In the third line is the word वखुन *vakhun* and it is used in the sense of वखनय *vakhnai* meaning to talk in detail. Again in the fourth line the word is not ललि *lali* but लल *lal*. This word is short for ललाट *lalat,* the place where Shiva stays in the half-woman form. त्राग *trag* is pond or pit or even a hole. In the body there are not nine, but ten, apertures, nine remaining open, while the tenth remains closed. It is when due to *sadhna* this one opens that one's meditation attains success. When this door or what is called ब्रह्मारन्ध्र *brahmarandra* opens, entrance into *sahasrara* becomes easy and all obstacles are overcome. शाठन लगुन *shathan lagun* means to get entangled in trouble.

Meanings of words in the new version:

चंग *chang*: a stringed instrument like a sitar
दग *dag*: pain
हुत हुतानि *hut hutani*: the fast beatings of the heart
पद *pad*: seven forms of yoga practice in *tantra yoga*. These are different steps in Omkar
वखुन *vakhun*: to compress all details in one word
वखच्चुन *wakhchun*: to repeat a word
लल *lal*: ललाट *lalat*
त्राग *trag*: hole, pit
शाठन लगुन *shathan lagun*: to get involved in trouble

English rendering of the new version:

What a marvellous change has occurred! (through Sadhna)

I've changed utterly.
The unheard sound of the musical instrument,
My heart has got rid of the pain I bore.
All the strings have produced one harmonious inner music.
The door to inner vision is opened.
Let none dare intervene.

(41)

समन्य महादहन कोरुम पानस
मे ललि रूज़ुम नु ब्वद नु होश।
वेज़ुय सपनिस पानय पानस
अद तमि गाहलि फोल्य् ललि पम्पोश।

Two modes are specially mentioned in yog *Sadhana*: समन्य *samani* and उन्मन्य *unmani*. These two are said to have their place in the middle of the sixth *agyachakra* and seventh *sahasrar*. Therefore in the first line of the old version, in place of शुन्युक *shunuik* there should be समन्य *samani*. Lal Ded uses the words समन्य महादहन *samani mahadahan* and the words करुम पानस *korum panas* after these two words. The words अद कमिगिलि *ada kamigili* have also been incorrectly introduced in the old version. गिल *gil* means earth, marshland or even a water fowl or bird. But all experience says that the folded lotus unfolds its petals with the touch of the sun's rays, welcoming as if the birth of light. This word is associated, therefore, with light. In Kashmiri dialect गाह *gah* means light, flash. Hence the word is really गाहलि *gahli* meaning with light. Some divine light has made Lal Ded's inner lotus bloom.

Meanings of words of revised version are:

वॅज़ *vaz*: familiar
गाहलि *gahli*: light, understanding
समन्य *samani*: the word stands for a stage in yoga practice, a place situated between the sixth and seventh chakras of the Kundalini
ललि पम्पोश lali pamposh: the opening of the lotus of divine light

English rendering of the new version:

When I entered the space between the sixth and seventh *chakras*
(of course after burning away the dross)
I lost all consciousness of the material self.
I became fully aware of my true self
And bloomed into the Supreme Bliss
Like a lotus does at the touch of the sun's rays.

(42)

हहॅ निश हाह द्राव शाह क्याह गव
हुहस तु हाहस शाह चुय ज़ान
मरि निशि रूह द्राव क्या वुछुय
क्याह रूद बाकुय क्याह गव वुफान।

The vaakh is basically associated with *pranayama* – one of the eight yogic practices. In the third line of the old version, the words रूह निश मॉर द्राव *rohi nish mar drav* should actually be मरि निश रूह द्राव *mori mishi rah drav* because it is the soul or *ruh* that leaves the body and not vice versa. Similarly the word फान *phan* (an Arabic word) should be बुफान *vuphan* for the soul or *atma* does not die as the word फान suggests but it takes flight बुफान to become invisible. During *pranayama* breath is drawn in, then stopped for a while, and then exhaled. हॅह *hah* indicates inhaling while *hah* stands for the exhaling process.

Meanings of words in the new version:

हहॅ *hah*: process of drawing in breath
हाह *hah*: exhaling of breath
मोर *mar*: the body, the home
रूह *ruh*: atma, the soul
वुफान *vuphan*: takes flight

English rendering of the revised version:

Just know properly what happens (during *pranayama*).
Air is inhaled and exhaled after short pause.
The soul takes flight to become invisible after it leaves the body.
Understand what is left behind when the soul leaves.

(43)

गलि गॅन्डिन्युम बोल पॅडिन्य्म
दॅपिन्युम ती यस यि रोचे़
सु ज़ि कोसमव पूज़ करिन्य्म
बो अमलिन्यु तु कस क्या म्वचे़।

Examine the words गलि गन्डिन्यम *gali gandineum* in the first line of the old vaakh. गलि is corrupted form of गाल *gal,* which can mean either the indecent word गाली *gali* or गाल *gal* cheeks. The word गंडुन *gandun* means to join, to tie.

This can hardly fit into the two meanings given above. The correct word is गलि *gali* which means throat or neck. The correct words are गलि गण्डिन्यम *gali gandneum* which means he may tie with his neck or throat. In line three we have the words सहज़ कुसुम *sahaz kusum*. Now flowers cannot be सहज़. It is understanding which has सहज़ or intuition. Hence the correct words are सु ज़ि *suzi* (if he), that is, if he so wishes.

Meanings of words in the revised version are:

गलि *gali*: with the throat
गॅन्डिन्यम *gandeneum*: if he ties me
सु ज़ि *suzi*: if he
अमलिन्य *amalini*: pure, whithout impurities
म्वचे़ *mouchi*: will remain behind

English rendering of the revised version:

Let him do as he likes
Tie me with his throat.
Let him offer me flowers.
I am the pure thing—these outer forms do not matter.

(44)

लूकु थ्वकु प्यठ शेरि ह्यचम
न्यन्दा सपनिम पथ ब्रोंठ तान्य्
'लल' छस कल ज़ांह नो छे़निम
अद्वय सपनिस वैपि हे क्या।

The word ल्यकु *lekh* of the first line in the old version did not exist in the time Lal Ded lived. The words should be लूकु थ्वकु *loka thwak* which means disdain of the people.

Similarly in the fourth line words अद यॆलि सपनिस *ada yeli sapnis* should be replaced by अद्वय स्पनिस *adoy spanis* of the original means 'When I became'; the question arises; What? अद्वय *adoy* means separated from द्वय *doy* or duality. The meaning becomes crystal clear: When I became one and got rid of duality. She became one and got merged with the absolute reality. Hence why have any fear?

Meanings of words of the new version:

अद्वय: merging with the reality
व्यपुन *vepun*: to get within, to get merged
कल *kal*: wish, belief, faith
न्यन्दा *nenda*: calumny, giving bad name

English rendering of the new vaakh:

I accepted people's criticism—all of it
I was calumnized right and left
I got lost in my *Sadhna*
I got rid of duality.
So why should I fear?

(45)

यिहातु कॅरिथ राजु फरि यीना
द्युत कॅऱ्य कॅऱ्य तृपति ना मन
लूबु ब्यना ज़ीव मरि ना
जीवन्तु मरि तय सुय छु ज्ञान।

The first two words in the first line of the old version are ह्यथ कॅरिथ *heth karith* which mean ले दे कर *le dekar* or having got the price. This sense does not fit into the context. Also, in the very line there is the word फेरिन *pherina* meaning changes. This too becomes irrelevant. In place of ह्यथ कॅरिथ should be the words यिहातु कॅरिथ *yihatu karith* meaning after enjoying a life of pleasures. फेरिना should be substituted by फरि यीना *phari yeena* meaning the heart will not be satisfied. In the second line in place of दिथ कॅरिथ *dith karith* there should be द्वयत कॅर्य कॅर्य *dyut kari kari* meaning offering again and again.

In the fourth line in place of ज़ीवन्त *zeevant* there should be जीवन्त *jeevant* meaning while alive.

Meanings of words of the new vaakh:

यिहात कॅरिथ *yihat karit*: having enjoyed life's pleasures
फरि यीना *phari yee na*: not to feel satisfied fully
राज़ *raja*: the king, the chief authority
द्युत कॅर्य कॅर्य *dyut kari kari*: having offered repeatedly
जीवन्त *jeevant*: while alive

English rendering of the revised vaakh:

The body never gets satiated with life's pleasures
Even though these pleasures repeat themselves.
The *atma* or soul will not perish without greed.
True enlightenment will come
When though alive the body's vices are controlled.
As if the body is dead.

(46)

ख्य्न गॅन्डिथ शेमि ना मानस
ब्रांत्य यिमव त्रॉव्य् तिमय गॅयि खॅसिथ
शास्त्र बूज़िथ छु यमु–बय क्रूर
सु ना पोज़ तु दनी लॅसिथ।

In the first line the word cannot be ख्यथ *khet* but should be ख्यन *khen* because the former which means 'having eaten' does not suit the context while the latter meaning 'food' fits in. Lal Ded means to say that only restraining one's food does not lead one anywhere; something more is needed. In the second line the word ब्रान्थ *branth* when joined with the word त्राव *trav* means to give up hope. The suitable word is ब्रोंथ *braenti* derived from *bronth* which means 'to mistake one thing for another' or ' false knowledge' or 'illusion'. What Lal Ded means to say is a person who has not given up pursuing illusion cannot reach his or her goal of attainment of salvation.

Meanings of words in the new version:

ख्यन *khen*: food, physical comfort
शेमि *shami*: to attain calm
ब्राँत्य *branti*: false wisdom, illusion
दॅनी *dani*: rich
लॅसिथ *lasith*: alive

English rendering of the revised version:

Man's mind does not attain calm
By only controlling desire.
They alone reach bliss that have given up pursuit of illusions.
Reading the scriptures makes fear of death intense
They alone are spiritually rich that have left illusion.

(47)

ऑमुय अकुय अछुर पोरुम
सुय मालि रोटुम व्वंदस मंज़
सुय मालि कोन्य् प्यठ गोरूम तु व्यचोरुम
ऑसुस सास तु सासनिस स्वख।

In the third line of the old form the words सुई मालि कनि प्यठ गोरुय तु च़ोरुम *sui mali kani pyath gorum ta chorum* do not connect with the context and the basic thought. The vaakh is associated with inner working of the soul on the basis of Kundalini doctrine. In the fourth *chakra* of Kundalini the devout hears the unheard sound of Om. It is then that the yogi endeavours to enter the *agya chakra*. The central point there is called कौन्य *kanya*. This word means 'to remain steady'. Lal Ded says that during her sadhana she devoted her concentrated thought on this बिन्दु, the central point called कौन्य. Of the fourth line word च़ोरुम *chorum* is really व्यच़ोरुम *vecharum* meaning thought over it. So the word कनि *kani* or stone is altogether wrong.

The meanings of words of the new version are:

व्वन्दु *vonda*: the heart, the realization or idea
कौन्य *koni*: the central point of concentration during Samadhi
गारुन *garum*: to search, to pine for love
व्यच़ोरुम *vechorum*: give thought to, to consider
सास *sas*: ash

English rendering of the revised vaakh:

I concentrated on the word Om
I sought for it in my heart
I gave it thought focusing on the central point.
Thus from ash I turned to gold
Unheard sound of Om proved like alchemy.

(48)

ख्यनु ख्यनु करान कुन नो वातख
न ख्यनु गछ़ख अहंकॉरी
सोमुय खे मालि सोमुय आसख
सोमनु मुच़रुन यिनय बर्न तॉरी।

The fourth line of the accepted version must be examined before we assess what Lal Ded wants to convey. समी ख्यन मुच़रुनय बरन तॉरी *sami khena muchranai baran*—the questions are: who will open the locks and for whom? The question is not of maintaining a balanced diet, but of keeping under control five sense perceptions, five organs and the mind. Lal Ded does not merely say that one must maintain a balance while dealing with physical needs and worldly affairs, but at the same time, pay up most attention to the inner spiritual chemistry while yogic practices are on. The yogi has to maintain a balance between the physical or biological world and the spiritual life going on inside. The body is no doubt unavoidable, but the atma or the soul is supreme. Lal Ded says that the locks of the spiritual life will be opened even while restrained care is taken of the senses.

Meanings of words of the new version:

ख्यनु ख्यनु *khen khen*: to eat constantly
अहंकॉरी *ahankaki*: proud

सोमुय *somui*: balanced
तॉरी *tari*: wooden lock, latch
सोमन्र *somana*: by getting levelled

English rendering of the revised version:

You cannot reach Him by eating constantly
Foodless, you will feel proud ,
Eat well just to keep the body intact.
Maintain balance
The locks of Bliss will get loosened.

(49)

बुथि क्या जान छुख व्वंदु छुय कॅनी
असलुच कथ ज़ांह सॅनी नो
परान फिरान वुठ ऑगुज गॅजी
अॅन्दरिम दुयी ज़ांह चॅजी नो।

For the word लेखान *lekhan* in the third line of the old form there should be फिरान *phiran* because writing in Lal Ded's time was confined only to the elite while she is referring to the common man here. To count the beads or to tell the beads, the finger gets active and hence suffers some flesh erosion.

Meanings of words in the new version:

व्वंदु *vond*: heart, sensibility
दुयी *duyee*: duality; the feeling of 'I' or ego

English rendering of the revised form:

You are careful to keep the heart clean

Reality you never understood.
Reading the scriptures and telling of beads have eroded flesh of lips and of the finger.
But you never got rid of duality or of your ego.

(50)

अ ऊसे प्वंदे ज़्वसे ज़ामे
न्यथुय स्नान करि तीर्थन
वुहुर्य वॅहरस नौनुय आसे
निशि छुय तय प्रज़नावतन।

असि *asey*, meaning 'to laugh', in the first line of the old form does not seem relevant in the context. अउसे *ause* meaning opening and closing of eyelashes seems more appropriate. The entrance of air into the nerves of the eyes helps the process of closing and opening of eyelashes.

In the fourth line the words निशि छुय तु पर ज़ानतन *nishi chui ta par zantan* do not correspond to the meaning intended by Lal Ded. What she means to say is: He (the Lord) is near you; only you must have the power to recognize Him. He is inside you; know Him. Lal Ded's hint is towards self-awareness. Pilgrimage centres remain closed due to weather conditions. But the inside Deity is always approachable, only faith and *sadhana* are needed.

Meanings of words the new version:

अऊसे *ause*: fall and rise of eyelashes
प्वंदे *ponde*: sneezing

ज़्वसे *zose*: hiccup
न्यथुय *nethai*: constantly
प्रज़नावतन *praznavtan*: recognize him
वुहुह्य वॅहुरस *vahir vehras*: throughout the year

English rendering of the new version:

All moments of life—
Rise and fall of eyelashes, sneezing, coughing, yawning—
Concentrate on your breathing or *pranayama.*
Here you will see Him.
He is near you, only know Him
He is within you.

(51)

मूढ़ ज़ॉनिथ पॅशिथ ति कोर
कोल श्रुतुवुन जड़रूप आस
युस यि दपी तस ती बोज़
युहोय तत्त्व वेदिस छुय अभ्यास।

For the last word of the first line of the old form, various forms of the word have been tried by scholars, like कोन *kon* meaning blind in one eye; ओन *on* meaning sightless, blind; शोर *shore* meaning eyes with squints; and कोर *kor* meaning one who has the eyes, but due to his attention being elsewhere, he does not see the reality. It is the word कोर *kor* that is appropriate in the general context of the quatrain. In the third line बोल *bol* meaning speak, is to be replaced by बोज़ *boz* meaning listen. She (Lal Ded) says: Being acquainted with the truth, do not behave as being ignorant or foolish.

Meanings of words as given in the revised version:

मूढ *mooda*: fool
पशिथ *pashith* (Sanskrit): to see, having seen
कोर *kor*: one who has the power to see but being inattentive, he does not see
श्रुतवुन *shrutvan* (Sanskrit): the process of hearing, ears, even though you hear
जड *jada*: a fool, deaf
तत्वविद *tatuved*: one who knows the basic truth
अभ्यास *abhyas*: practice, habit

English rendering of the revised version:

> Even if you know, pretend to be ignorant
> Even if you see, say you saw nothing
> Though you hear things, pose to be deaf
> Let others speak but be dumb yourself.
> This way you can concentrate
> And know Reality.

(52)

> ऑसुस कुनी तय सॉन्पनिस स्यठाह
> नज़दीख ऑसिथ गॅयस दूर
> अॅन्दर न्यॅबर कुनुय ड्यूंठुम
> गॅयम ख्यथ च़्यतु चुवन्ज़ाह च़ूर।

चुवन्ज़ाह च़ूर *chuvanza chur* meaning fifty four thieves needs some explanation before one can understand the full import of the vaakh.

In the सोहं *sohm* sound of the आज्ञाचक्र *agya chakra* is situated ओंकार Omkar; it is from this that vowel and consonant sounds are produced; these become words and words form sentences. It is from Omkar that 52 alphabets come, out of which 50 are for words, the fifty first is for light and fifty second for spreading out of that light. Add to these fifty, four — मन, बुद्धि, अहंकार and चित — the total coming to 54. These fifty-four overpower the inner awareness or destroy it.

Meaning of words are as follows:

कुनुय *kunui*: the only truth or essence

English rendering of the revised vaakh:

I was one, but became many.
I was near Him but went far away.
What I was outside and inside
Was overpowered by fifty-four distractions.

(53)

ओमुय आदि तय ओमुय सोरुम
ओमुय थ्यरुम पनुन पान
अनित्य त्रॉविथ नित्य–अय बोसुम
तवय प्रोवुम परमस्थान।

The word थुरुम *thurum* or थुरुन *thurun* in the second line of the old version is not at all appropriate. It means 'to make', 'to give shape'. To give oneself Omkar shape seems awkward. The proper word should be थ्यरुम *theurum* which means to make firm, steady, to be at one place permanently. What Lal Ded says is: I made myself firm and steady through the Om mantra. This helped me to reach bliss.

Meanings of words of the revised version are:

ओम *Om*: the form which is the essence of सत्यम, शिवम and सुन्दरम (true, good and beautiful)
आदि *adi*: the basic, the original cause, Parmeshwar
थ्यरुम *theurum*: to make oneself steady
अनित्य *anitya*: that which is not permanent, transient, ephemeral
नित्य *neti*: that which is permanent, without death
प्रोवुम *provum*: attained
परमस्थान *paramasthan*: the stage of self-realization, the stage of bliss

English translation of the revised vaakh:

I concentrated on Om mantra
— the essence of Reality.
I made myself steady through recitation of Om.
The ephemeral I left behind
To embrace the Eternal.
That led me to His grace.

(54)

प्रथॅय तीर्थन गछ़ान सन्यॉस,
ग्वारान स्वदर्शनु म्युल ।
च़्यतुय प्रॉविथ मो निष्पथ आस,
डेशक दूरे द्रुमन न्यूल।

In the third line of the current vaakh is the word परिथ *parith* which should be प्रॉविथ *pravith* which means to achieve. The word गारान *garan* means to search, to find out. The word should be ग्वारान *gwaran* which means to think, to concentrate on self-awareness. Lal Ded means to say that man, in his ignorance, goes away from the pilgrimage in his own mind to conduct pilgrimage in far-off places in order to register his presence in so - called holy places. He begins to believe that the Lord will be found in those holy centres of pilgrimage. When the Lord is inside our ownselves, what is the necessity of wandering from one place to another? She warns the devout not to choose the path that actually misleads.

Meanings of words of the new version follow:

सन्यास *sanyas*: to leave one's attachments or place, to become a recluse.
ग्वारान *gwaran*: to apply thought, to think
स्वदर्शन *swadarshan*: the sight we love, Shiva
च़्यतुय *cheutui*: from one's heart, mind
निष्पथ *nish path*: off the right road
द्रमुन *dramun*: grass
न्यूल *neul*: blue or even green

English rendering of the revised version:

You go to pilgrimage not knowing
That the holy place resides in you.
You think you will find Shiva at a pilgrim centre.
Had you known aright, you would not go astray
What you seek is in your self.

(55)

ओरु ति पानय योरु ति पानय
पथ वान्ये रोज़ि नु ज़ाँह
पानय गुप्त पानय गयॉनी,
पॉन्नु पानय मूद नु ज़ाँह।

The words पतयवनि *patai vanai* in the second line of the old version have no relevance. The real words are पथ वोन्य *path vaney* meaning to get engaged in some work. For the sake of creation the Supreme Being never lags behind. In the fourth line the words पानय पानसमूर न ज़ांह *panai panus mood nazanh* are also without any sense in the context of the vaakh. For पानय पानस *panai panas* we should substitute पॉन्य पानय *paeni panai*.

Meanings of words in the new version are:

गुप्त *gupt*: hidden, invisible, abstract
गयॉनी *gyani*: one who knows
पथ *path*: behind, backward
वान्ये *vaney*: harnessing the bull; to get engaged in work

English rendering of the new version:

He it is who is here and there
He will never lag behind in creation's work.
He himself is unknown, hidden, and also One who knows
He has never been dead or away.

(56)

लूब मारुन सॅहज़ व्यचारुन
द्रोग ज़ानुन कल्पन त्राव
निश छुय तु दूर मो गारून
शेयनि शुनिथ शुन्या प्राव।

The last line of the old version fails in its relevance to the rest of the vaakh. The entire line has suffered corruption and misunderstandings have been created even by scholars like Prof. Jai Lal Koul. He and others have exercised their imaginations. The real words should be शोयुनि शुनिथ शुन्य प्राव *shuni shunnith shunya prao.*

Meanings of words in the new version are:

शून्य *shunia*: mean, ordinary, zero, illusion
शुन्य *shuni*: empty, containing nothing
सहज़ व्यच़ारुन *sahaz vecharun*: to concentrate on intuition, self-knowledge, self and super-self coalesce in this stage
कल्पन *kalpan*: to tremble
गारुन *garum*: to search
शेयनि *sheyni*: with six *chakras*
शुनिथ *shunith*: after getting out after release
शुन्या प्राव *shunya prav*: attain Him who is formless
द्रोग *drog*: costly, expensive

Comments: When the devout crosses the sixth *chakra*, according to the Kundalini doctrine, he or she gets the feeling of Brahma, or reaches the void.

English rendering of revised version:

Destroy attachment
Concentrate on divine intuition.
Give up fear of it being arduous.
He is near you, within you,
Why seek Him outside?
Crossing the six *chakras* of Kundalini
Step into the void
And see Him.

(57)

दिहिचि लरि दारि–बर त्रोपरिम
प्राण च़ूर रोटुम तु द्युतमस दम
हृदयिचि कूठरि अन्दर गोंड़ुम
वोमकि चोबुक तुलिमस बम।

To understand this vaakh, it is unavoidable to know about the *pranayama* process which is the most important ingredient of *ashtang yoga*. Air is inhaled deeply so as to fill the lungs, there it is stopped and allowed to invigorate all parts of the body and it is after this that the exhaling process takes place. *Pranayam* is nothing but a practice of self-control taking place inside. दिहिचि लरि दारि बर त्रोपरिम *dihichi lari dari bar troprim* has reference to nine channels in the body which remain open and the tenth one which remains closed. It is because of the first nine that man gets attached to the world, whereas, if the tenth is opened, it helps the devout reach to hear the unheard sound inside the heart or the *chakra* near the heart. In the fourth line is the word ओमुक *omuk* derived from ओइम् with the whip of Om. It is actually the basic *mantra* used to awaken the second *chakra* in the body according to Kundalini philosophy. The *mantra* recited is वोम *vom* and Lal Ded says that it is this whip that assaults the self so that it can be spurred into action.

Meanings of words in the new version:

दिहिचि लॅर *dihich lar*: the house representing the self
त्रोपुरिम *troparum*: closed
द्युतमस दम *duitmas*: caught, did not allow freedom
वँम *vom*: the basic *mantra* of the second *chakra* according to the Kundalini yoga
तुलिमस बम *tulimas bam*: gave sound beating

English rendering of the new version:

I closed the doors and windows of my body
(nine openings to attachment).
I held captive that which distracts the mind.

And the disciplined self
I locked in my heart
And using the *om mantra* made it awake.

(58)

द्वादशी मंडलस युस देह देवस्थलज़ि
नासिक्य् पवन दॉर अनाहत् रव
स्वयमु कल्पुन अन्ति च़जि
पानय सु दीव त अर्चुन कस।

Scholars have given different interpretations with regard to द्वादशन्त मंडल *duadashant mandal*. Mr Parimoo has referred to अन्तः द्वादशान्त मंडल, while Grierson talks of ब्रह्मरन्ध्र मंडल *brahmarandra mandal* and Prof. N L Talib has linked it with the inhaling and exhaling yoga together with the recognition of the Om sound. विश्व सार तन्त्र *vishva sar tantra* has linked this place with unheard sound. Lal Ded was fully familiar with different meanings given to yogic exercise in her own time. She knew that special words, almost very technical which we may call the vocabulary of Shaivaite philosophy, were needed to communicate what she meant—words like *sahasrar, kamal, trikuti,* etc. द्वादश *duadash* means twelve *(ten indriyan,* plus *man* plus *budhi)*. It is after obtaining full control over these twelve that the yogi is able to see the twelve petalled lotus, and this sight ultimately leads the yogi to the divine Truth or awakening.

Meanings of words in the revised vaakh:

द्वादशान्त मंडल *duadashant mandal* : the 12- circled disc

स्थलजि *sthal* [illegible] where the soul resides

नसिक्य *nasiki*: nostrils
स्व-यम् *swa yam*: that which trembles
अरचुन *archum*: worship
अन्ति *anti*: from inside
रव *rav*: sound, word, call, light, unheard sound
कल्पुन *kalpum*: to tremble, to fear, fear of death

English translation of the revised vaakh:

Keep under control the twelve-petalled disc
(the seat of Deity)
By the unheard word you hear through *pranayama*.
Your fear will be assuaged.
The Deity is thus in you
So no need to worship anything outside.

(59)

अज़पा गायत्री हम्सु हम्सु ज़ॅपिथ
हम त्रॉविथ अदु सू अुय रठ
येम्य त्रोव 'अहं' सुय रूद पानय
ब नु आसुन छुय 'व्पदीश'।

अजपा *ajpa* and अहम *aham* deserve consideration as they are used in the first and second lines of the old version. *Ajpa* is a *mantra* which is recited during the processes of inhaling and exhaling of breath. It is also called हंस मंत्र *hans mantra* or सोहम *soham*. It is not recited by the mouth but from inside. It means मैं ब्रह्मा हूँ (I am Brahma). It is a word from Vedantic doctrine which believes that the whole objective world is an illusion—a ब्रह्म. So how can god Brahma and brahm be reconciled? Hence the word is not अहम but हम (I or me). If हम is given up, सो will remain. Hence abandoning ego will lead to the discovery of Brahma.

Meanings of words in the revised version:

अज़पा *azpa*: an incantation or *mantra* connected with internal breathing
गायत्री *gayatri*: the *mantra* taught to the child during ceremony
जपना *japna*: to recite a *mantra*
हम्स-हम्स, हम सो *ham so*: I am the chief, he inferior
हम *ham*: awareness of one's own being
अहम *aham*: pride
ब्व न आसुन *bo na asun*: not to be aware of one's own being
व्वपदीश *vopdesh*: instruction, advice

English rendering of the new version:

Reciting the *gayetri mantra* of *ajpa,*
Giving up ego and worshipping Him
To realize that we are nothing.
This leads to bliss
Follow this advice.

(60)

ॲन्द्रिय आयस चे़ ॲन्द्रिय गारान
ग्वारान आयस हिह्यन हिह्य
चुय अय नारान ! चुय अय नारान
चुय अय नारान। यिम कम विह्य्।

Let us examine the first line of the old version ॲंद्रिय आयस च़न्द्रय गारान *andrai ayes chandrai garan*. The words connect with the moon which is irrelevant in the context elsewhere. 'I searched for the moon inside' is obviously wrong. The words should be च़ॅ + अँदरय *ch andrai* which means I began to search for you inside my self. According to the yoga of Kundalini everything exists inside. छ़ारान *charan* should be replaced by ग्वारान *gwaran*, which means to think over, to meditate. This is quite relevant because it is associated with the mind which functions during *sadhna*.

Meanings of words as used in the revised vaakh:

नारान *naran*: Narayan, God Vishnu
गारान *garan*: to search
ग्वारान *gwaran*: to give thought, to meditate
विह्य *veuh*: form, outward figure

English translation of the revised version:

I have been searching you inside me
I meditated and discovered your uniform form.
You are the Lord, you alone are the Supreme Bliss.
I recognized that your assumed forms
Are just a ruse.

(61)

यॅचुय ऑसिथ कुन्युक संग गोम
बेरंग कॅरिथ गोम लगु कमि शाठय
तालुरज़ि म्यानि अटुपन छ़्यन प्योम
ज़ान गॅयम ज़ोनुम पान पनुनुय।

Some scholars have excluded the very significant vaakh from their editions. And to top it all, this vaakh has been subjected to so many interpretations that it has lost its intrinsic merit. Corrupted forms extant after Lal Ded have distorted the real import the vaakh possessed. क्या ऑसिथ यि क्युथ रंग गोम *yih kha asith yih kyuth rang gome* conveys wrong meaning. The words should be यॅचय ऑसिथ कुन्युक संग गोम *yachai asith kumuik sang gom* meaning. I was many, diverse, but got merged in One. Similarly the words in the third line तालव राज़दानि अबक छान पोम *talcw razdani abak chan ppyom* should be replaced by तालरज़ि न्यानि अटपन छ़यन प्योम *talrazi meini atpan chena peum*. This needs some explanation. For the sake of *suhag* Kashmiri Panditanis wear a pair of ornaments – one on each side down the ear, hanging from their head-gear called *taranga*. This ornament is called डेजिहोर *dejihur*. To keep it tied up is the thread called अटपन *atpan*. One more ornament hangs down along *dejihuru*. This is a gold thread called तालरज़ *taleraz*. What Lal Ded means to say is that the thread holding intact the *dejihur* along with *talraz* has got broken. This bond or thread is actually the attachment we have with the physical-biological existence, with desires, greed, lust, etc. Again the words ज़ान गोम ज़ान्यम पान पनुनुय *zan gome zaneum pan pananui* possess no relevance. The correct words are ज़ान गॅयम ज़ोनुम पान पनुनुय *zan gayem zonum pan pananui*.

Meanings of words in the revised vaakh are:

यॅच़्य *yachai*: many
कुन्युक *kunuik*: awareness of oneness
शाठ *shath*: obstruction, silt or rock in a river, the gold thread joined with *dejihuru* worn by Kashmiri Pandit women as symbol of marital permanence
अटुपन *atpan*: thread holding steady both the *taleraz* and *dejihuru*
ज़ान गॅयम *zan gayem*: I became aware, recognized

डॅजिहोर *dejihur*: a special ornament worn by married Kashmiri Pandit ladies.

English rendering of the revised vaakh:

I was many, but got merged into One
He made me get rid of 'this other'.
So there was no obstruction.
The rope tying me with attachment or form got snapped.
I recognized the Truth and knew my true self.

(62)

मॉरिथ पन्चभूत हॅण्डी
च़ेतुन ध्यानु व्वखुर दिथ
ज़ान हा परमु पद यियी च़ण्डी
खॅ–शेखुरय ह्–शेखर क्यथ।

The second line of the vaakh generally accepted, has the words च़ीतन ध्यान व्वखुर ख्यथ (*Chectan dyan vokhun kheth*). Actually the original word is दान *dan* which should be ध्यान *dhyan* which means having thought over, by thinking. Similarly, in Kashmir, people do not say वखुर ख्यत but वखुर दिथ *vokhur dith*. In the third line are the words तदय ज़ानक प्रम पद च़ण्डय *tadai zanak pram pad chandai* which actually should be ज़ान हा परम पद यियी च़ण्डी *zan ha parama pad yeyi chandi*. In the fourth line the words हिशी खश खोर कोत ना ख्यथ *hishi khash khor kotu na kheth* are the result of corruption that has been the fate of Lal Ded's vaakh down the six centuries that have passed since she moved on this earth. The words should be खॅ-शेखरय ह-शेखर क्यथ *kha- shekharai ha-shekhar kyath*. The words have reference to the masculine-feminine form of

Shiva, representing the twin powers called Shiv-Shakti. The idea is concretized in the form of half-woman-half-man form, which Lord Shiva takes.

खॅ - खॅ + ह - शिव शक्ति
खॅ - शेखर + ह - शेखर
शिव + शक्ति

What Lal Ded means is that when the devout recognizes the twin form of Shiv-Shakti, he or she knows Shiva's real entity.

Meanings of words in the revised version:

पंचभूत *panchbut*: earth, water, air, sky and light. These activate lust, anger, greed, pride and temptation
हण्डी *handee*: sheep
ज़ान हा *zan ha*: will know
चण्डी *chandee*: Shiv-Shakti form merged in One
क्यथ *kyeth*: strange, unique

English rendering of the revised version:

You must first destroy the Indriyas
Which are fat like sheep, well fed on five elements.
You must awaken the power to think, to concentrate.
You will then recognize the half-man half-woman form of Shiv-Shakti
The unique form of the Lord.

(63)

मद् प्यवो सैंधि ज़ल योतो
रंगव लीलक्यव द्यन क्योहो राथ
कुत्य खेयि अॅम्य् मनुष्य, मामसुकि नॉली
सुयी ब्व लल तय तव ग्वण किवा।

Concerning the vaakh accepted so far, it is surprising that scholars like Stein and Prof. Jai Lal Koul have put these words in the mouth of Lal Ded मैं ने लाखों स्वाँग रचाये, सिन्धु जल के रूप में मैं ने पी खूब शराब and even इन्सान का गोश्त भी खाया मैं ने कितनी बार or as put into English "I played many a trick", "I drank lot of wine like the waters flowing in the stream Sindh" and "I ate human flesh quite often". Actually the first word मद *mad* means pride, ego. What Lal Ded wants to convey is that pride consumed her like the waters of a river. In the second line the words रंगव लीलॅम्य *rangan leelamei* should be substituted by रंगव लीलक्यौ *rangav leelakeva*. The words linked with the *leelas* – changing scenes of life. In the third line, for the words मनुष्य मामसक्य नली *manush mamsakya nalayi* there should be words मनुथ मामसकि नॉली *manush mamsaki nail*. What Lal Ded wants to convey is that man has consumed many in the form of flesh from sheep, goats, deer, elephant, fish, etc. She seems to say, "I am that Lal Ded. What strange traits do you possess?"

Meanings of words of the new version:

मद *mad*: pride, ego
स्यन्द ज़ल *sind jal*: limitless water as in the Sindh river (a river in Kashmir)
प्यवो: got involved, got caught
लीलक्यव *leelakeva*: wordly scenes like illusions
मामसुकि नॉली *mamski nalee*: in the form of eating flesh of various animals
सुयी *suyi*: I was the same
तव *tav*: your
किवा *kiva*: how

English rendering of the revised vaakh:

I got overpowered by my ego
Like waters limitless from the Sindh stream.
I got involved in kaleidoscopic illusory scenes of life.
I even ate flesh of various animals.
I confess to all this.
Are you any different?

(64)

य्वसय शेल पीठस तु पटस
स्वय शेल छय उत्तमो ईश
स्वय शेल शूब छय पॉनी ग्रटस
शिव छुय किवइष्टो, च़ेन व्वपदीश।

In the second line of the current vaakh are the words सोय शेल छय प्रथवुन दीश *soy shail chai prathvum deesh*. The last two words possess no meaning. The words really should be उत्तमो ईश *utmo eesh*. The connotation is that the same stone, which is the seat or wall, also assumes the form of the Supreme Deity in the form of *Shiva Linga*. In the third line the words स्व शेल शूबवनिस ग्रटस *swa sheil shub vanis gratas* should be स्व शेल छय पॉनी ग्रटस *swa sheil chai pani grats* which means: the same stone is the asset of a water-mill. In the fourth line there was no necessity for Lal Ded to say शिव छुय कुठ *shiv chui kruith* or that Shiva is hard-hearted or difficult; the fault lies in us that we are weak-hearted or weak-willed. The correct word should be किम इष्टो *kim ishto* or किव इष्टो in Kashmiri. The meaning is: what kind of deity is? ... obviously Shiva? Lal Ded wants us to understand what type of deity Shiva is.

Meanings of words of the revised version:

शिला *shila*: stone
पीठ *peeth*: seat, the pedestal
पट *pat*: wall
उत्तमो ईश *utmoeesh*: Supreme Deity, Shiva
च़ेन उपदेश *chain updesh*: understand the advice
किव इष्टो *kivishto*: what deity?

English rendering of the new form of the vaakh:

The pedestal is made of stone.
So is the wall stone.
The same stone is the Lord Shiva.
The stone forms the foundation of a water-mill.
What form of deity is Shiva?
Give this your thought.

(65)

तंत्र गोल तय मंत्र म्वचे़
मंत्र गोल तय म्वते सपुन्य्[1]
सपुन्य् गॅल्य् तय शुन्या म्वते ।
य्वहय व्वपदीश चे़नता।

Let us examine the second line of the current form मंत्र गोल तॉय मोतुय च्यथ *mantra gol tai motuy cheth*. At the end of *tantra* and *mantra* awareness or thought does not remain behind, but it is inner power or intuition that is left behind. In the first instance comes *tantra* बाहय साद्यना and this is followed by मंत्र *mantra* which consists of some mystic words, which lead, through repetition, to spiritual success. The third mood is आत्मबोध *atmabodh* and the final one is awareness of the *shunya* or of formlessness. In the third line च्यथ गोल ताय कैंह ति ना कुने *cheth gul tai na kuney*, Lal Ded talks not of the end of चित *chit* but of the end of आत्मबोध *intuition*. When this happens then शून्य alone is left. The words in the third line should therefore be सपन्य गॅल्य तय शुन्या म्वते *sapani gale tai shunya mote*. Intuition is called स्वपन *swapan* in Kashmiri dialect. The correct language of the fourth line is एहुय व्वपदीश च़ेनता *ehai updesh chenta.*

Meanings of words in the revised version are:

तंत्र *tantra*: contemplating on Shiv-Shakti through prayers
मंत्र *mantra*: mystic words to attain metaphysical or miraculous powers
स्वपुन *swapan*: intuition, inner knowledge
शून्य *shunya*: formless Brahma
च़ेनता *chenta*: understand
म्वते, म्वचे *motei or moche*: will remain behind, will be left

English rendering of the revised version:

When *bahi puja* is over *mantra* will remain
When *mantra* stage is over intuition will be there
And when intuition state is gone
Shunya, the formless Brahma, will be there.
This you should recognize.

(66)

च़्यथ अमर पथि थॉव्यज़े
ती त्रॉविथ लगी ज़ूरे
तति चु नो कांख्यज़ि सन्दॉरज़ि ।
हृद शुर यिथ ब्वछि–नो मूरे।

In the third line the word शिकिज़ि *shikizi* has no relevance. The word should be काँख्यज़ि *kankhyanzi* which means आकांक्षा *akakhya* or desire, wish. It corresponds to the Kashmiri word कांछुन *kanchun*. In the third line for the word सुन्दरय *sundari* there should be सन्दॉरज़ि *sandarzi* meaning do not think that you can recover, make amends. In Kashmiri there is the word सन्दारुन *sandarun*. In the fourth line द्वद शुर नि कोछि नो मूडे *donda shur ti kochi no mude* words are not correct. Actually the words should be ब्वछि नो मूरे *bochi no mari*. A small newborn infant will go on crying due to hunger.

Meanings of words in the revised vaakh are:

च़्यथ *cheth*: mind
अमरपथ *amarpath*: the path towards immortality or that which is eternal
ज़ूरे *zure*: worldly bondage, for show, cunning
काँख्यज़ि *kankhyazi*: to wish, to desire
सन्दॉरज़ि *sandarzi*: will recover
मूरे, मरुन: to cease, to be steady, to be calm

English rendering of the revised vaakh:

Concentrate your mind on the road leading to divinity
If you go astray you will get trapped in worldly bondage.
There one has no hope to recover
And one is as restless as an infant that is hungry.

(67)

नॉबिस्थानस छय प्रक्रथ दाहवुनी
हिडिस ताम येति प्राणु वतु गोत
मानस मंडलु सत् नद वहुवुनी ।
हूह वतु तुफान हाह वतु तौत।

In the first line of the current form of the vaakh the word ज़लवनी *zalvani* may not be wrong from the point of the meaning, yet the more appropriate word should be दाहवुनी *dahvuni* which corresponds to the Kashmiri word दज़वुन *dazvun* meaning that which is burning. In the second line ब्रह्म स्थानस शिशिरुन म्वख *brahma sthanus sheshurun mokh* should be substituted by हिडस ताम यति प्राण वतु गोत or *ridus tam yeti pran vat got* which means: inhaling and exhaling practice is regularly going on right up to the throat. In the third line the word ब्रह्माण्डस *brahmandus* is wrong and Grierson has correctly replaced it by मानस मंडलु *(manas mandal)*. The word मानस *manus* is associated with मन or mind which again is linked with मानसरोवर *mansarovar* which is situated in कैलाश, the nomenclature given to the seventh *chakra* according to the *Kundalini yoga*. And this is situated in the head. It is from this *chakra* that the sound of the divine starts which percolates to each part of the body.

Meanings of the words in the revised vaakh are:

नाभिस्थान *nabisthan*: the navel
दाहवुनी *dahvuni*: that which is burning
हिडिस *hidis*: the throat, aperture
वतुगोत *vatagot*: that which goes on constantly – breathing in and out
तवु *tava*: because of that, due to that
मानस मंडल *manus mandal*: the head
सत् नद *sat nad*: the sound or conception of the ultimate truth
हाह *hah*: one method of exhaling (hot)
हुह *huh*: another way of exhaling (cold)

English rendering of the new form:

The nature of the navel region is hot
The breathing in and out goes on constantly upto the throat aperture
And when it reaches the head
The hot returns cold.

(68)

मारुख मारुभूत पॉर्यनाशिक
नतु कान बॅरिथ मारुनय
मनय ख्यन दिख ओलुपन ओम्क्य ।
अद् होखिनिस तेशर कवु दिय।

Let us study the first line of the known form. मारबूथ *marbooth* are not only lust, anger, greed, etc. but other senses also which are sources of getting tempted by worldly pleasures. Stein has hinted at the correct word पाराशुक which actually is पॉर्य नाशुक *par nashuk* meaning that which destroys the power of awareness. In the second line the last word पान *pan* is redundant. In the third line स्वव्यच़ार शम *swaveehar sham* are not appropriate. Stein has again attempted to point out the correct words अलपे आसुव *alpe asuv*, which actually are the words ओलपन ओम्क्य *olpan omik*, which mean breathing exercise using Om sound. In the fourth line विषय तिहुंद क्या क्युथ द्रुव जान *vishai tihund kya kuith druv jan* are not properly researched, though Stein has made an effort. Actually the words should be हुखि निस्तशर कव दीय *hukhe nistshar kava deeyu.*

The meanings of words as used in the revised version are:

मारभूत *marbhut*: that which destroys
पॉर्‌य नाशिक *parinashik*: that which destroys awareness
कान *kan*: arrow
मनय *mania*: from one's mind
ओलुपन *olpan*: breathing process
ओम्क्य *omki*: with Om *mantra*
तेशर *teshar*: energy, soul, desire
होखिनिस *hokhinis*: that what is dry

English rendering of the revised version:

Destroy those elements that damage awareness
If you do not, these will mislead you to non-existence.
Feed yourself with the *Omkar mantra*
Then your inner power will remain intact.

(69)

ओम्कार यॅलि लयि ऑनुम
वुह्य कोरुम पनुन पान
शाहवोत त्रॉविथ सथ मार्ग रॅटुम
तेलि लल ब्व वॉचुस प्रकाशस्थान।

The first word of the third line of the old vaakh is शवोत, शुवोत *shevut*. Some scholars have associated the word with Shaiva doctrine and with the process of purifying the body in order to reach the state of bliss. Some have linked the word with six *chakras* of the Kundalini system while the devout is on way to *sahasrara*. The word is in reality शाह वोत *shah vot* which is associated with the second stage of *pranayama;* the three stages being पूरक, कुम्भक and रेचक (*poorak, kumbak* and *rechak*). When the devout inhales air during *pranayama,* he/she can stop breathing a long while—long enough to experience bliss. This stage is called the *kumbak* stage achieved by the *sadhak* after long practice. The words should therefore be शाह वोत *shah vot*.

Meanings of words in the revised version:

वुह्य *vaheu*: to make hot, to convert into fire
शाह वोत *shah vot*: the channel for inhaling and exhaling
सथ मार्ग *sath marg*: Turya, the final stage is Turya when there is complete union with the Supreme.
प्रकाशस्थान *prakashsthan*: the stage of supreme bliss
ओउ्मकार *Omkar*: satyam+shivam+sundaram, the highest joy
लयि अनुम *layi anum*: to attract to oneself, to get merged

English translation of the revised form of the vaakh:

When I made *Omkar* inseparable part of my soul
I became a flame of fire.
I reached through *pranayama* the stage of holding my breath.
Then alone could I Lal Ded attain supreme bliss.

(70)

शिवा केशवा या ज़ि
कमलज़नाथ नामधारि युहु
मे अबलि कॉस्य्तन भव रॅज़
सु हहा सुहहा सु शिवाह।

In the first line of the old form is the word ज़िनवा *zinva*. This word links the thought contained in the vaakh either with Buddhist or with Jain philosophy. The fact is, however, that while talking about metaphysical doctrines Lal Ded has nowhere made mention of either Buddhism or of Jainism. The word, therefore, is the Kashmiri word याजि *yaji* which means or या तो. In the last line the word सुवा *suva* is not appropriate. It should be सुहहा *suhha* which means if you like, he one and only one. In the third line the words बवरुज़ *bav rooz* are wrong; these should be replaced by ब्वरॅज़ *bav raz*, which means to come to the earth again and again, that is, the cycle of birth and rebirth.

Meanings of the words in the revised version are:

याज़ि *ya zi*: or
कमलज़नाथ *kamalzanath*: one who lives in the lotus, Brahma
युहु *yuh*: whatever he be
अबलि *abli*: without power, having no strength
बव रॅज़ *bov raz*: the bondage of life and death or re-incarnation
सुहहा *suhha*: maybe it is he
सु शिववाह *su shivvah*: he is Shiva, only Shiva

English rendering of the revised vaakh:

Whatever His form—Shiva or Krishna or the lotus-dweller Brahma
Or whatever form He assumes, I pray to Him
To release me from the cycle of death and life.
I know whatever form He has He is Shiva.

(71)

ओम् पनु सो द्रसु नाभि छस लह हुमान
कटि बद्ध दुय हानि मनु लगि तार
आम्यन टाक्यन पोन्य ज़न श्रेह हमान
ज़ीवु छुक ब्रमान पर गछ़ि हाह।

About this vaakh it is quite obvious that many a distortion has taken place and because of change in the forms of words, the sense of the whole has been altogether disturbed. The vaakh is actually linked with त्रिविध *trivid* incantation. The words आमि पनु *ami pana* of the first line should be ओउ्म पनु *oem pana*, सॅदरस *sadras* should be सोद्रसु *sodras*, नावि *navi*, नाभि *nabhi* and छस लमान *chas laman* should be छस लह हुमान *chas lah human*. In the third line शमान *shaman* must be replaced by श्रेह हमान *shreh haman*. In the fourth line, in place of गरु गछ़्हा *gara gacha ha* there should be पर गछ़ि हाह *par gachi hah*. In the fourth line in place of ज़ुव *zuv* there should be ज़ीव *jeev*.

In the second line कति बोज़ि *kati bozi* should be कटि ब्वद्ध *kati badh*, for दय म्योन *dai meon* correct words are दुय हानि *dai hani*, for म्यति दियि तार *meti diyi tar* there should be मन लगि तार *man lage tar*. Before more comments are offered, let us examine the words in the old form as against the words in the revised version.

त्रिविध *trividhi*: a sort of जप अ,उ,म

पनु *pana*: श्वास breathing परु ओउमुक खारान ब्व छस *pan oemuk kharan bo ches*

सो *so*: a process of inhaling and exhaling
द्रसु *dras*: inhaling process
नाभि *nabhi*: the navel region in the body
लह *lah*: heat, flame
हुमान *human*: to offer into the fire
कटि ब्वद्ध *kati badh*: with firm determination
दुई *duyi*: duality
हानि *hani*: to get reduced, to get eroded
मनु लगि तार *man lagi tar*: to get across the sea in the form of the mind

Some more comments:

ओउ्म पनु सो द्रसु नाभि छस लह हुमान *oema pana so dras nabhi chas lah human*. This means that Lal Ded is concentrating on the process of inhaling and exhaling as per the yoga prescription, converting the air into a kind of light after being lighted or heated in the navel region. Again कति बोज़ि *kati bozi* which really is कटि ब्वद्ध दुय हानि मनु लगि तार *kati badh doi hani man lagi tar,* in English means: regular yoga of breathing in and out will destroy man's duality and allow him to concentrate on Reality. Similarly the words ज़ुव छुम---हा *zuv chum ha* are पर गछ़ि हाह, for गरु गछ़ हा, rendered into English, means: the soul will get away from the body.

The English rendering of the revised version is:

By reciting Om *mantra* the breath will become a flame
Rising from the navel region.
Duality will end and the ocean of the mind will be crossed.
The body will melt like water does in an unbaked pot.
The mind is in an illusion but the atma will be released.

(72)

युस युथ कर्म करि तस सु पानस
मौ ज़ान ज़ि बेयिस क्युत
अन्ते अन्त होरी प्राणस
अदु यूर्य गछ़ि त तूर्य क्युत।

Using their wild imagination some scholars have coined their own words to add to the current vaakh. Instances are: परचुन *parchun* and प्यतरुन *petrun*. During translation first person and third person contexts have been interchanged. Words like अरजुन बरजुन *arjun barjun*, पुशरुन *pushrun* are also interpolations. Stein has attained correctness to some extent. युह यि कर्म करि प्यतुरुन पानस *yuh ye karam kari petrun panas* can better be changed to युस युथ कर्म करि तस सु पानस *yus yuth karam kari tas su panas*. Stein's मि ज़ाना ज़ि बियसि।। की बूस।। is better worded as मौ ज़ान ज़ि बेयिस क्युत *mo zan zi beyis kuit*. Again, the words of Stein in the third line are अन्ते अन्त हारी यि प्राणस *antey ant haree yih pranas*. The correct words are होरी प्राणस *horee pranas*. These words mean, the soul leaving the body. In the last line the words तूर छुम ह्योत *toor chum henth* are not correct. The appropriate words are अदु यूर्य गछ़ि तु तूर्य क्युत *ada yuri gachi ta turi kuith*.

Meaning of words in the revised version are:

अन्ते *antei*: last, last time
होरी प्राण *hori pran*: when our soul will leave the body

English translation of the revised version:

Our actions are for our own selves
None else shares the results.

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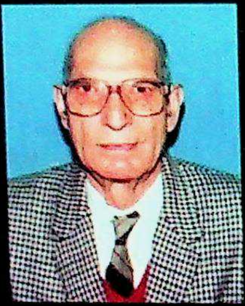
Bimla Raina can, in some sense, be said to be an incarnation of Kashmir's most famous mystic poetess Lalla Ded. Mother Lall, as she is universally known, belonged to the fourteenth century. She composed vaakh (verse sayings) in the Kashmiri dialect explaining through metaphor and symbol Kashmir Shaivism. She describes in her vaakh how she attained bliss through the intense sadhna of this mystic philosophy. All her vaakh, however, were passed on to posterity through oral tradition. Bimla Raina, on the other hand, is just in her sixties and she has already composed more than four hundred vaakh. But her most outstanding achievement is her research on Lalla Ded. This has seen the light of day in the book "Lal meri dreshti mein" written in Hindi. This book is an attempt to show to the world real Lalla Ded after sifting away distortions and interpolations which her vaakh had gathered due to their having reached the public through what can be termed an oral library.

For this book Bimla Raina received national recognition. And in her own state the Cultural Academy presented her an award at a function in Srinagar presided over by the Governor N.N. Vohra. This book needed a wider reading public and Bimla Raina deserved 'citizenship in another language' as the translator of her vaakh Arvind Gigoo has said. This task has been performed by Prof R.N. Kaul.



R N Kaul has been Professor of English in various Govt. Degree Colleges in Jammu and Kashmir State, retiring as Principal. Besides that, he was associated with the freedom struggle in Kashmir at the grassroots level.

Throughout his career he has occupied himself in creative activity. In 1985 appeared his book "Sheikh Mohammad Abdullah – A political Phoenix" published by the Sterling Publishers, New Delhi. This book was reviewed by almost all national dailies including the Times of India and Amrit Bazar Patrika. In 1999 two more books "Lalla Ded – Kashmir Mystic Poetess" and an anthology of his poems "From the Happy Valley – A Flower Vase of English Verse" were published in New Delhi.

Lalla Ded was a fourteenth century mystic who translated Kashmir Shaivism into verse in the Kashmiri dialect and attained bliss through its practice. In the J & K state another mystic poetess called Bimla Raina has resurrected and re-interpreted this cult through her verse as well as through sadhna. R. N. Kaul has been a research student on both Lalla Ded & Bimla Raina and has profusely written on them.

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